
D04 Beginner Level

Easy sheet music

For classical guitar

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Jean-François DELCAMP

Symboles / Simboli / Symbols / Símbolos

1 2 3 4 - Doigts de la main gauche.

- Dita della mano sinistra.

- Fingers of the left hand.

- Dedos de la mano izquierda.

p i ma - Pouce, index, majeur et annulaire.

- Pollice, indice, medio e anulare.

- Thumb, index, middle-finger, and ring-finger.

- Pulgar, indice, medio y anular.

(6) (5) (4) - Les cordes .

(3) (2) (1) - Le corde.

- The strings.

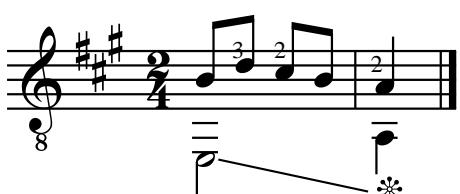
- Las cuerdas.

CII C V CIX - Frette où le premier doigt fait un barré.

CII C V CIX - Tasto che il primo dito preme per fare un barré.

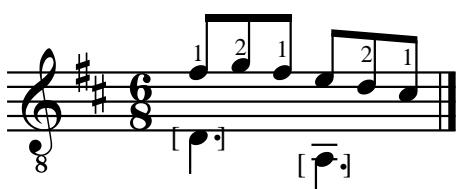
CII C V CIX - Fret where the first finger makes a barré.

CII C V CIX - Traste donde debe extenderse el dedo primero para formar una cejilla.

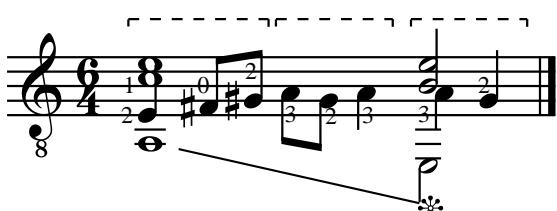


- Stopper la résonance de la note précédente.
 - Fermare la risonanza della nota precedente.
 - Damp the preceding note.
 - Detener la resonancia de la nota precedente.

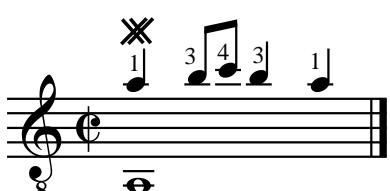
- Les passages difficiles sont encadrés.
 - I passaggi difficili sono incorniciati.
 - Difficult passages are highlighted in a box.
 - Los pasajes más difíciles están enmarcados.



- Les crochets signalent les ajouts de l'éditeur.
 - Le parentesi quadre segnalano le aggiunte del trascrittore.
 - Square brackets show editorial additions.
 - Los parentesis cuadrados muestran añadidos de la editorial.



- Les pointillés précisent une hémiole.
 - La linea punteggiata evidenzia un'emiola.
 - The dotted lines define a hemiola.
 - Las líneas de puntos definen una hemiola.



✗ - vibrato (Gaspar Sanz)

L'emploi du temps en quatrième année : Pour progresser il faut que vous ayez un peu de temps pendant 6 jours de la semaine, voici le minimum nécessaire : 3 jours où vous pouvez consacrer 20 minutes à répéter de 9 à 16 fois chaque passage difficile. Je vous signalerai ces passages difficiles. Et 3 jours où vous pouvez consacrer 50 minutes à l'étude de la guitare, dont - 20 minutes à travailler les passages difficiles (encadrés), - 20 minutes à répéter plusieurs fois de suite (3 à 6 fois) les membres de phrases - et enfin 20 minutes à jouer le ou les morceaux en entier.

Notez bien qu'il faut jouer 6 jours par semaine. Si vous regroupez tout ce temps sur une journée, c'est à dire 3 heures 30 en un seul jour, vous ne progresserez pas et en plus vous risquez de vous faire mal en sollicitant trop longtemps certains muscles. Fractionnez votre travail et jouez un peu tous les jours.

Faites l'essentiel de votre travail sur ce que vous avez du mal à jouer : les passages difficiles, les membres de phrase difficiles. Ne jouez les morceaux en entier qu'une ou deux fois par semaine. Pour bien nous comprendre, voici un exemple d'emploi du temps où alternent les séances de 20 et 50 minutes : lundi 50 minutes, mardi 20 minutes, mercredi 50 minutes, jeudi 20 minutes, vendredi 50 minutes, samedi 20 minutes.

Il calendario di uno studente al quarto anno: Per progredire è necessario avere un po' di tempo per 6 giorni a settimana, ecco il minimo necessario per questi livelli: 3 giorni dove potete dedicare 20 minuti per ripetere da 9 a 16 volte ogni passaggio difficile. Vi segnalo i passaggi difficili (I passaggi difficili sono incorniciati). E 3 giorni dove potete dedicare 50 minuti allo studio della chitarra, di cui - 20 minuti per lavorare sui passaggi difficili - 20 minuti per ripetere più volte di seguito (da 3 a 6 volte) le parti di frasi (indicate tra parentesi) - e infine 10 minuti per suonare i brani per intero.

Notate bene che occorre suonare 6 giorni alla settimana. Se impiegate tutto questo tempo in una sola giornata, vale a dire 3 ore 30 minuti in un solo giorno, non progredirete e rischiate di procurarvi dei danni insistendo per un tempo troppo prolungato su certi muscoli. Frazionate il vostro tempo di studio e suonate un poco tutti i giorni .

Sfruttate al massimo il vostro tempo per affrontare i passaggi difficili, le frasi difficili. Suonate i brani in modo completo solo una o due volte alla settimana. Per farvi comprendere meglio ecco un esempio d'orario di studio con sessioni alternate di studio di 20 e 50 minuti: Lunedì 50 minuti, Martedì 20 minuti, Mercoledì 50 minuti, Giovedì minuti, Venerdì 50 minuti, Sabato 20 minuti.

The schedule of a student in the fourth year: In order to progress, you need a little time each day for 6 days of the week. Here is the minimum necessary when you are a beginner: 3 days when you can devote 20 minutes to repeating each difficult passage from 9 to 16 times. I'll indicate these difficult passages to you by highlighting them in a box. And 3 days when you can devote 50 minutes to studying the guitar, made up of - 20 minutes practising the difficult passages (highlighted in yellow), - 20 minutes repeating the individual phrases (indicated by phrase marks) several times in succession (3 to 6 times) - and finally 10 minutes playing the piece or pieces in full.

Note that you must play for 6 days of the week. If you combine all this time into one day, that is to say, 3 hours 30 in a single day, you will not make progress and furthermore you will risk injuring yourself by making demands on certain muscles for too long. Divide up your practice and play a little each day.

Spend most of your practice time on the parts you have trouble playing: difficult passages, difficult phrases. Only play pieces the whole way through once or twice a week. So we understand one another properly, here is an example of a timetable where sessions alternate between 20 and 50 minutes: Monday 50 minutes, Tuesday 20 minutes, Wednesday 50 minutes, Thursday 20 minutes, Friday 50 minutes, Saturday 20 minutes.

Organización del tiempo para un alumno de cuarto año : Para poder progresar hay que tocar un poco cada día y por lo menos 6 días a la semana. Podéis organizar el tiempo de estudio siguiendo por lo menos dos tipos de programas: Un programa de estudio de 20 minutos. Durante este tiempo habrá que ensayar 9 a 16 veces seguidas los compases, especialmente los más difíciles. Os indicaré estos compases difíciles . Un segundo programa de estudios de 50 minutos organizado de la siguiente manera: - 20 minutos para estudiar los compases difíciles (Los pasajes más difíciles están enmarcados), - 20 minutos para ensayar varias veces seguidas (de 3 a 6 veces) partes de algunas falsetas (que marcaré entre corchetes), - y, para acabar, 5 minutos para tocar la o las piezas enteras.

Es importante tocar los 6 días de la semana. Si en lugar de repartir el trabajo os ponéis a tocar un único día a la semana, o sea 3 horas 30 seguidas el mismo día, no vais a mejorar, además lo más probable es que os hagáis daño por utilizar algunos músculos del cuerpo durante tanto tiempo seguido. Es importante fraccionar el tiempo de trabajo y estudiar un poco cada día.

Intentad centrar vuestros esfuerzos en las partes que os resulten más complejas : compases o falsetas (frases) más difíciles. Solo debéis tocar las piezas enteras un par de veces por semana. Para no dejar lugar a duda, os doy un ejemplo de organización de vuestra semana para estudiar la guitarra (alternando sesiones de 20 y 50 minutos) :

lunes 50 minutos, martes 20 minutos, miércoles 50 minutos, jueves 20 minutos, viernes 50 minutos, sábado 20 minutos..

Don Luys MILÁN (1500-1562)

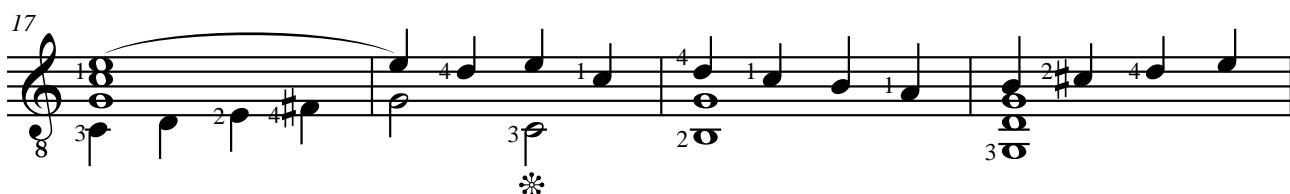
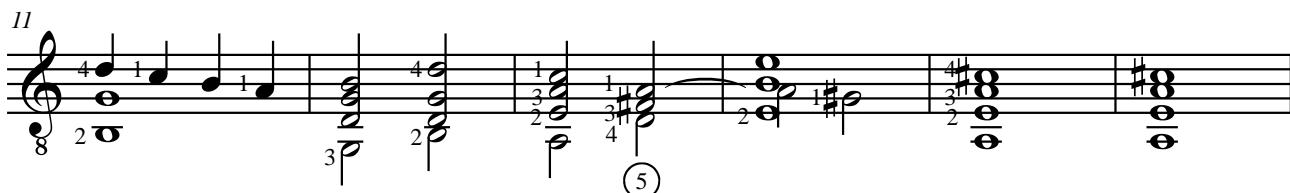
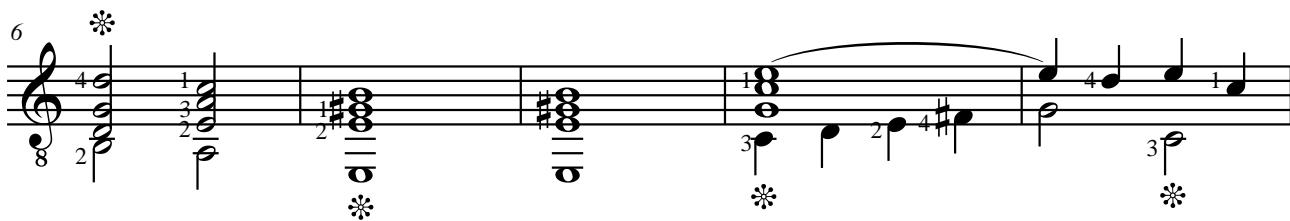
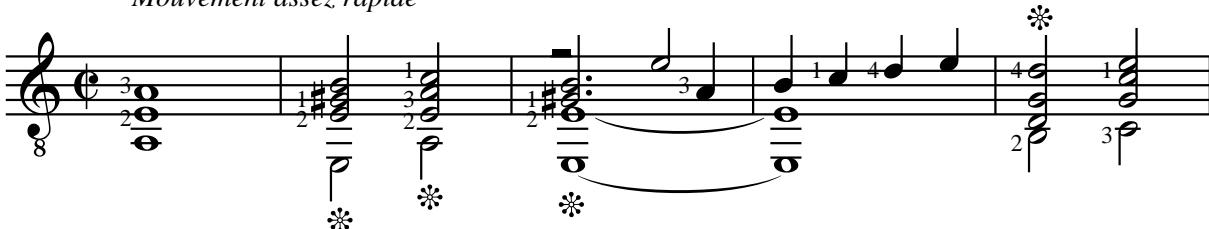
PAVANA I

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

$\text{d} = 84$

*Compas algo apresurado
Mouvement assez rapide*



Musical score for Pavana I, measures 21-25. The score continues in common time. Measure 21 starts with a G note. Measures 22-25 show a rhythmic pattern of eighth and sixteenth notes. Measure 25 ends with a fermata over the first note of the next measure.



32

37

42

48

53

Don Luys MILÁN (1500-1562)

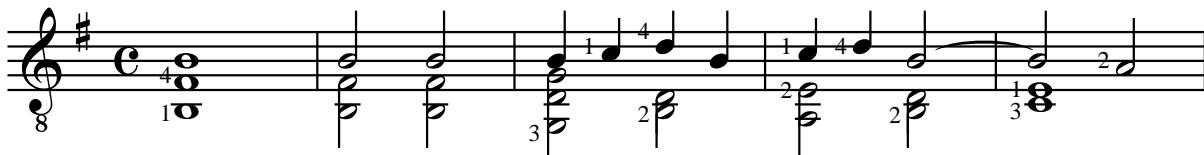
PAVANA II

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

= 84

*Compas algo apresurado
Mouvement assez rapide*



6

II

16

21

26

31

36

41

46

51

56

61

66

Don Luys MILÁN (1500-1562)

PAVANA III

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

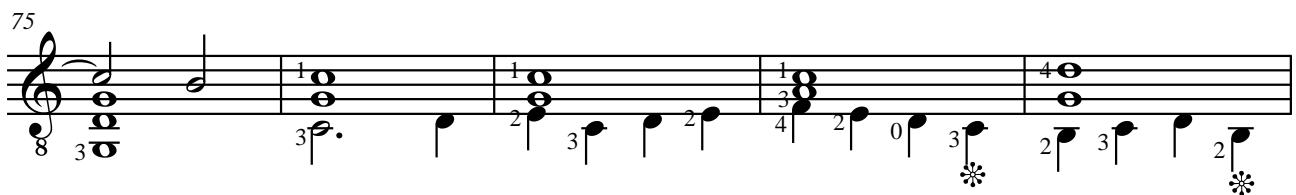
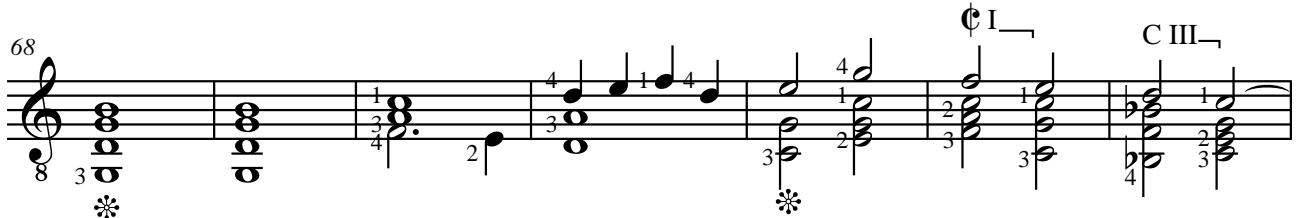
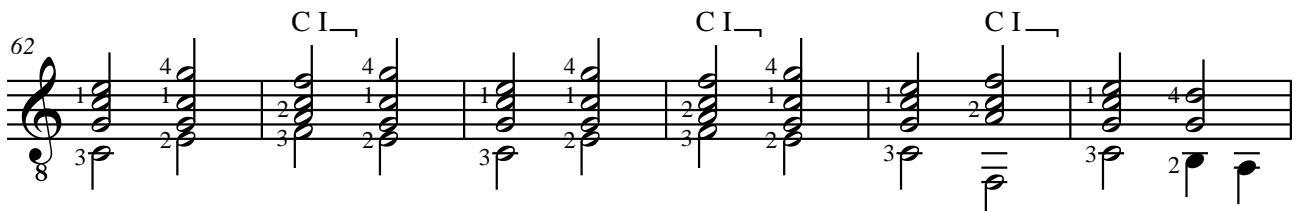
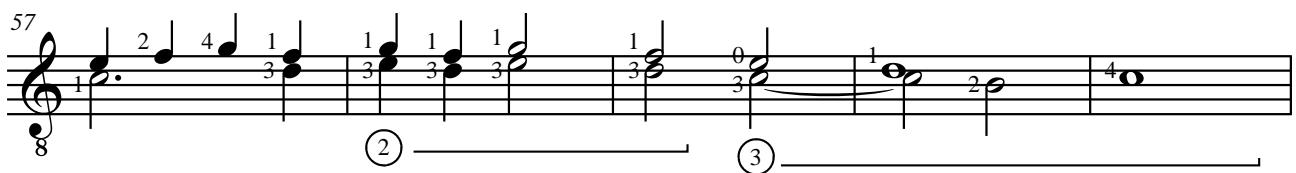
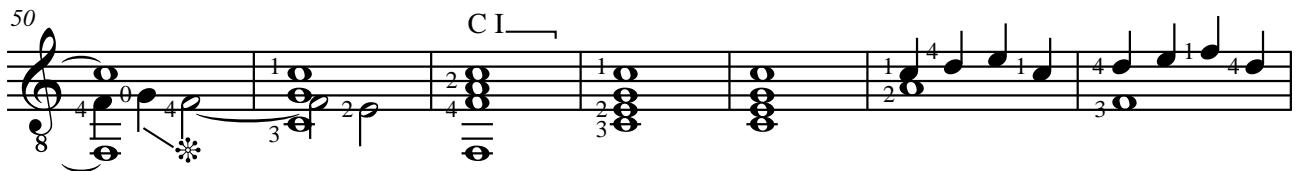
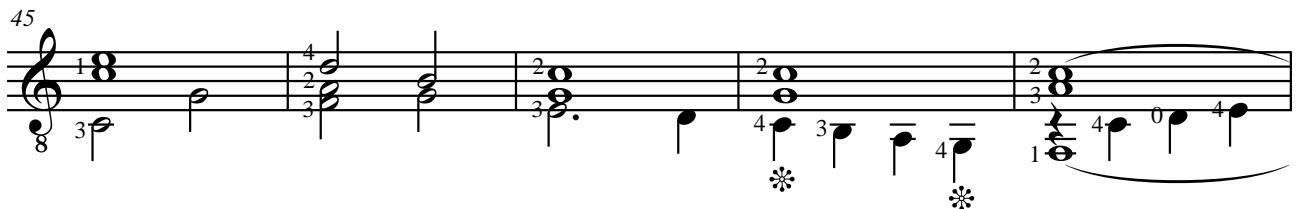
Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 104$

Compas algo apresurado

Mouvement assez rapide C I

The sheet music consists of eight staves of musical notation for guitar. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It includes two boxes labeled 'C I' above the staff. The second staff begins at measure 6, also in common time and one sharp. The third staff begins at measure 12, in common time and one sharp. The fourth staff begins at measure 18, in common time and one sharp. The fifth staff begins at measure 23, in common time and one sharp. The sixth staff begins at measure 28, in common time and one sharp. The seventh staff begins at measure 34, in common time and one sharp. The notation uses a combination of standard note heads and tablature-like numbers (1, 2, 3, 4) indicating fingerings. Measures 28 and 34 include circled numbers (2) and (1) under specific notes.



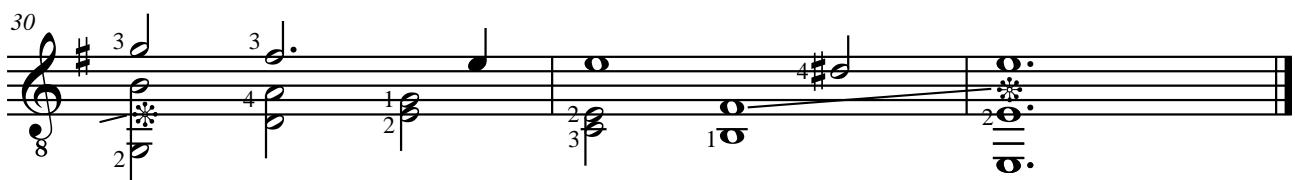
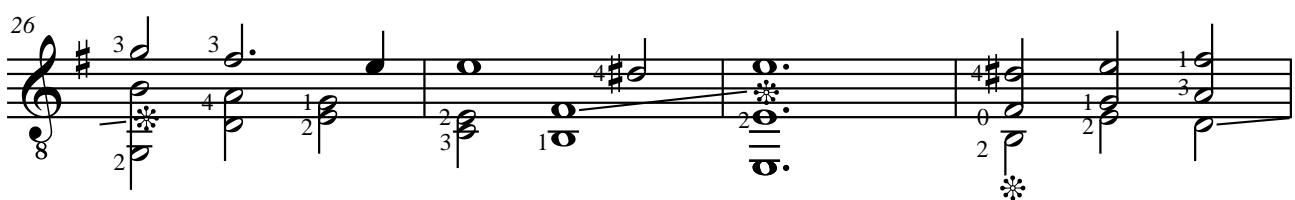
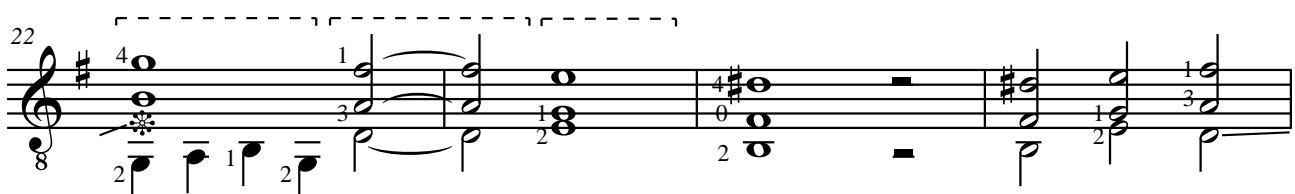
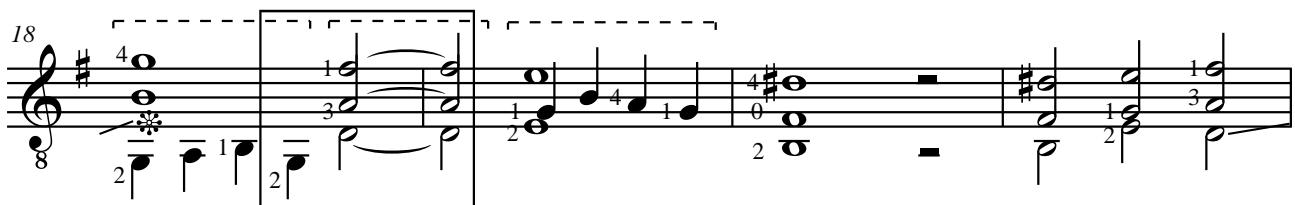
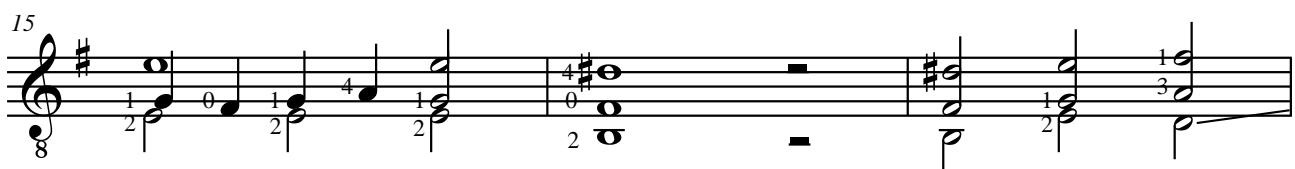
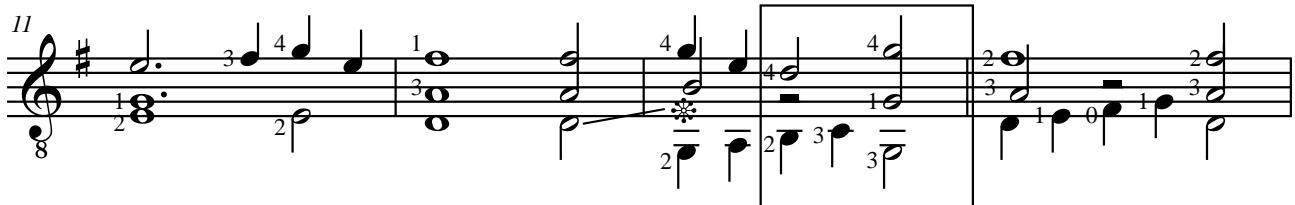
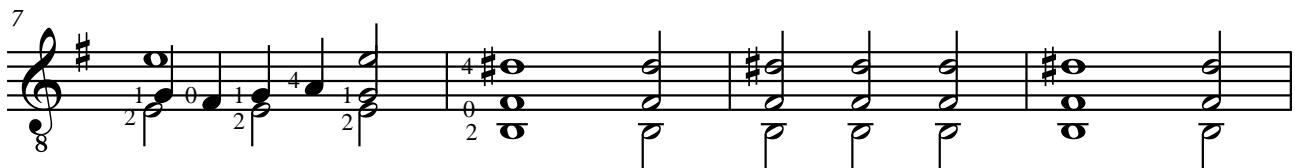
Diego PISADOR (ca. 1520-1598)
PAVANA MUY LLANA PARA TAÑER

de "Libro de Mùsica de vihuela" (Salamanque, 1552)

Adaptation pour guitare de Jean-François Delcamp

Pauanamuy
llana para tañer.

(3) =FA# $\text{d} = 104$



Guillaume MORLAYE (1510?-1558?)

GAILLARDE

de "Le second livre de chansons" Paris 1553

Révision pour guitare de Jean-François Delcamp

The first page contains the original musical notation on four-line staves. It begins with a large initial 'G'. Below the staff, the title 'Aillarde.' is written. The music consists of several measures of notes and rests, with lyrics written below each staff. The lyrics are in French and include letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and 'aa', 'bb', 'cc', 'dd', 'ee', 'ff', 'gg', 'hh', 'ii', 'jj', 'kk', 'll', 'mm', 'nn', 'oo', 'pp', 'qq', 'rr', 'ss', 'tt', 'uu', 'vv', 'ww', 'xx', 'yy', 'zz'.

The transcription for guitar is divided into six staves. The first staff starts with a tempo marking of $\text{♩} = 60$. The subsequent staves show the guitar tablature with various fingerings indicated by numbers above the strings. The tablature uses a standard six-string guitar tuning and includes measures numbered 8, 14, and 20.

Guillaume MORLAYE (1510?-1558?)

VILLANESQUE

de "Le second livre de chansons" Paris 1553

Révision pour guitare de Jean-François Delcamp

La guitare renaissance était accordée : SOL - DO - MI - LA. Placez un capodastre à la frette V de votre guitare pour obtenir un accord similaire. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).

La chitarra rinascimentale, per la quale quest'opera è stata scritta, era così accordata : SOL – DO – MI - LA. Per ottenere un simile accordo potete collocare un capotasto mobile sul V tasto. In questo modo è possibile riportare la chitarra a dimensioni più simili a quelle della chitarra rinascimentale che è più piccola (diapason 55 cm) rispetto alla chitarra moderna (65 cm).

The renaissance guitar, for which this work was originally composed, had four courses tuned to: G-C-E-A. Place a capo at fret V of your guitar to get a similar effect. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).

La guitarra renacentista, para la que esta obra fue originalmente compuesta, estaba afinada en 4 acordes: SOL - DO - MI - LA. Poned una cejilla en el traste V de vuestra guitarra para conseguir un efecto similar. Esto reproducirá el tamaño de la guitarra renacentista, que es más pequeña (longitud del diapasón de 55 cm) que nuestras guitarras modernas (65 cm).

The musical score consists of five staves of music for a four-course guitar. The key signature is G major (two sharps). The time signature varies between common time and 2/4. The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes, such as '1', '2', '3', '4', '1', '2', '3', '4'. Measure numbers 11, 16, and 21 are visible on the left side of the staves. A tempo marking 'C II' is located above the first staff.

PIETRO PAULO BORRONO DA MILANO (1490-1563)

PESCATORE CHE VA CANTANDO

Casteliono (Milano, 1536)

Adaptation pour guitare de Jean-François Delcamp

The musical score consists of eight staves of guitar tablature. The key signature is G major (one sharp). The tempo is indicated as $\text{d} = 160$. The first staff begins with a circled '3' above the tab line, followed by 'FA#'. The tablature uses numbers 0 through 4 to indicate fingerings on the six strings. Measure numbers 1, 4, 9, 14, 18, and 22 are marked above the staves. Measure 18 includes a section labeled 'Alio modo'. Measure 22 concludes with a boxed measure. Various performance markings such as asterisks (*) and slurs are present throughout the piece.

26

30

35

Alio modo

40

44

48

52

56

Adrian LE ROY (ca. 1520-1598)

PREMIER BRANLE DE BOURGONGNE

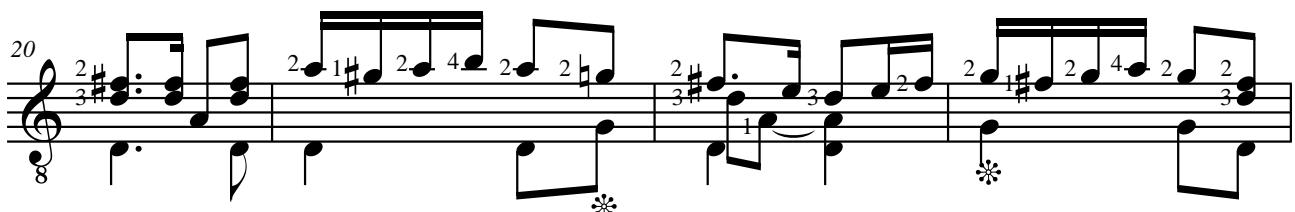
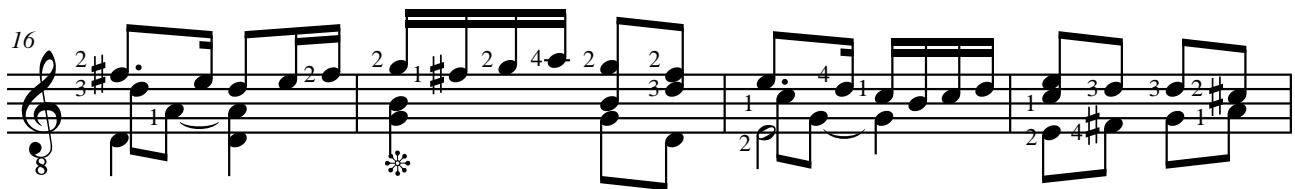
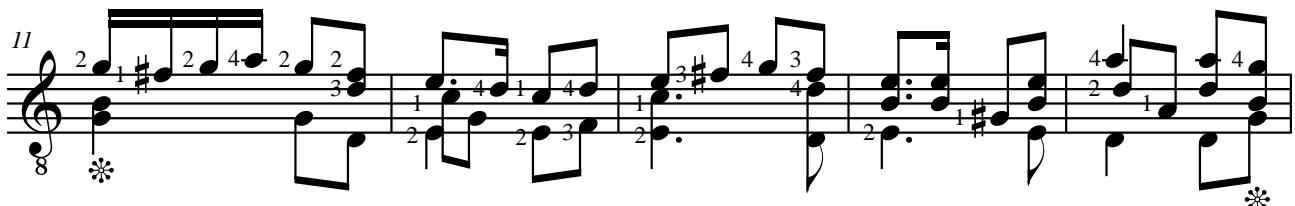
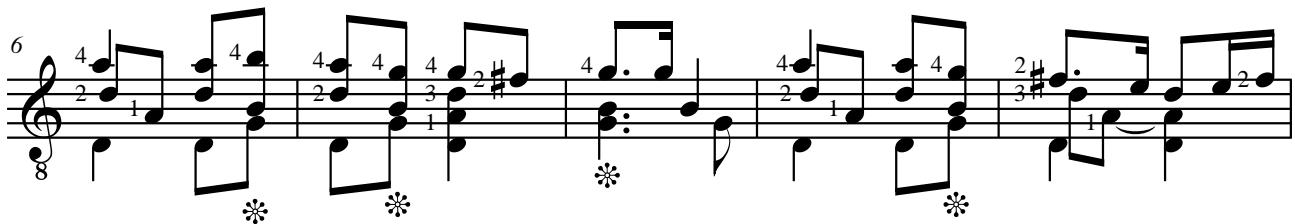
du "Premier livre de tablature de guiterre" Paris 1551, folio 21r

Révision pour guitare de Jean-François Delcamp

La guitare renaissance était accordée : SOL - DO - MI - LA. Placez un capodastre à la frette V de votre guitare pour obtenir un accord similaire. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).

La chitarra rinascimentale, per la quale quest'opera è stata scritta, era così accordata : SOL - DO - MI - LA. Per ottenere un simile accordo potete collocare un capotasto mobile sul V tasto. In questo modo è possibile riportare la chitarra a dimensioni più simili a quelle della chitarra rinascimentale che è più piccola (diapason 55 cm) rispetto alla chitarra moderna (65 cm).

The renaissance guitar, for which this work was originally composed, had four courses tuned to: G-C-E-A. Place a capo at fret V of your guitar to get a similar effect. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).



Adrian LE ROY (ca. 1520-1598)
ALMANDE "la mon amy la"

du "Premier livre de tablature de guiterre" Paris 1551, folio 20v
 d'après Clément Janequin

Révision pour guitare de Jean-François Delcamp

sunando. La mon amy la.

$\text{♩} = 80$

6

10

14

Adrian LE ROY (ca. 1520-1598)
CINQUIEME BRANLE DE BOURGOGNE
du "Premier livre de tablature de guiterre" Paris 1551, folio 22

Révision pour guitare de Jean-François Delcamp

$\bullet = 80$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

John DOWLAND (1563-1626)
MISTRIS WINTERS JUMPE
 en la majeur

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 56$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

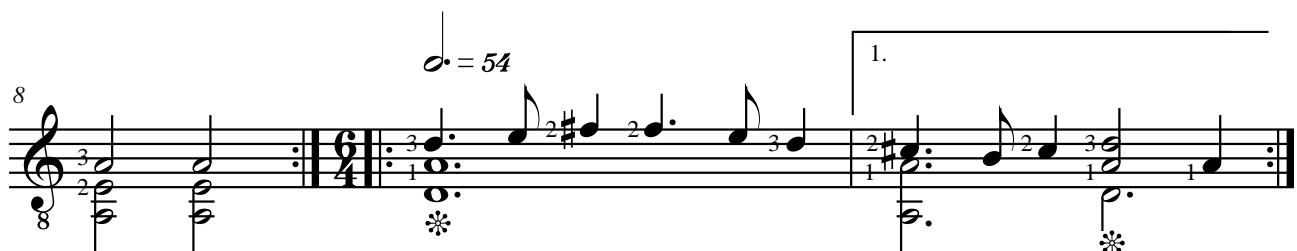
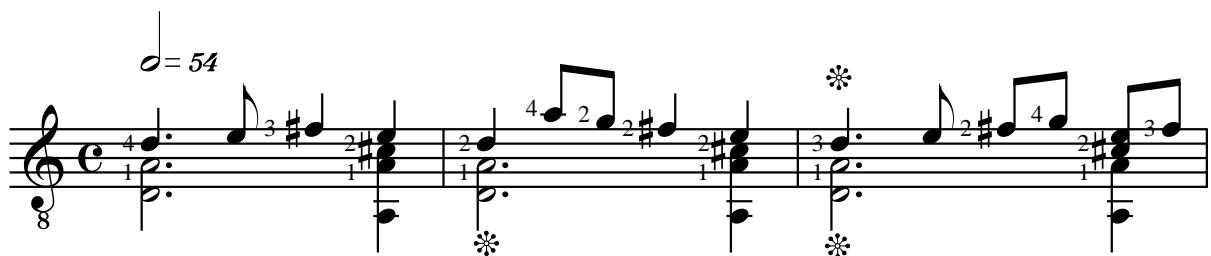
C II

John DOWLAND (1563-1626)

ORLANDO SLEEPETH

Ballad

Adaptation pour guitare de Jean-François Delcamp



ANONYME (1600)

THE SICK TUNE

en mi mineur

Adaptation pour guitare de Jean-François Delcamp

(3) =FA# ⏵ = 56

1

6

10

14

ANONYME

SE IO M'ACCORGO BEN D'UN ALTRO AMANTE

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

Moderato

The sheet music consists of six staves of musical notation for lute, arranged vertically. Each staff begins with a treble clef, a common time signature, and a key signature of one sharp. Fingerings are indicated by numbers above or below the notes, and performance markings like 'CV' and 'C III' are shown above certain measures. Measure numbers 1 through 14 are indicated at the start of each staff. The music includes various note values such as eighth and sixteenth notes, and rests. Measures 11 through 14 feature a different key signature of two sharps.

ANONYME (1500)

SCARBOROUGH FAIR

England

Adaptation pour guitare de Jean-François Delcamp

Placez un capodastre à la frette V de votre guitare.

Potete collocare un capotasto mobile sul V tasto.

Place a capo at fret V of your guitar.

a tempo

Musical score for measures 1-5. The key signature changes from G major (no sharps or flats) to A major (one sharp). Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 ends with a dynamic *rall.* (rallentando).

Musical score for measure 6. The key signature changes to D major (two sharps). The melody consists of eighth and sixteenth-note patterns.

Musical score for measure 11. The key signature changes to E major (three sharps). The melody continues with eighth and sixteenth-note patterns.

Musical score for measure 16. The key signature changes to F# major (one sharp). The melody features eighth and sixteenth-note patterns.

Musical score for measure 21. The key signature changes back to G major (no sharps or flats). The melody concludes with a final dynamic *rall.*

Gaspar SANZ (1640-1710)

ZARABANDA

de "Libro segundo, de cifras sobre la guitarra española"
(Zaragoça, 1675)

Adaptation pour guitare de Jean-François Delcamp

Zarabanda.

$\text{♩} = 160$

2131
 tr

2131
 tr

2131
 tr

V

(2) (3)

10

(4)

(2)

Gaspar SANZ (1640-1710)

VILLANOS

de "Libro segundo, de cifras sobre la guitarra española" (Zaragoça, 1675)

Adaptation pour guitare de Jean-François Delcamp

The sheet music consists of six staves of musical notation for guitar, arranged vertically. The notation uses a treble clef and common time (indicated by a 'C'). The key signature is A major (three sharps). The music includes various performance instructions:

- Trill (tr):** Indicated by a 'tr' above a note or a bracket.
- Vibrato (vibrato):** Indicated by a 'vibrato' symbol (an 'X' with a wavy line) above a note.
- Dynamic markings:** '1030', '1020', '201', '1010', '424', '323', '2030', and '2131'.
- Handings:** Handings are indicated by circled numbers (1, 2, 3, 4) placed near specific notes or groups of notes.
- Figures:** Figured bass notation is present below the staff in some sections.
- Other symbols:** Asterisks (*) and a double asterisk (**) are used as markers.

X = vibrato

Gaspar SANZ : VILLANOS

www.delcamp.net

Jan Antonín LOSY (1650-1721)
ARIA
 en la mineur

Révision pour guitare de Jean-François Delcamp

The sheet music for the ARIA by Jan Antonín Losy is presented in six staves. The tempo is indicated as $\bullet = 108$. The key signature is G major (one sharp). The first staff begins with a treble clef, common time, and an eighth-note pulse. The second staff starts with a bass clef. The third staff continues with a treble clef. The fourth staff begins with a bass clef. The fifth staff starts with a treble clef. The sixth staff continues with a bass clef. Various markings are present: circled numbers (1, 2, 3, 4) indicating fingerings; asterisks (*) marking specific notes or positions; and a double bar line with repeat dots. The music includes a variety of note values such as eighth, sixteenth, and thirty-second notes, along with rests and dynamic markings.

Jan Antonín LOSY (1650-1721)
CAPRICCIO
 en la mineur

Révision pour guitare de Jean-François Delcamp

Tempo: ♩ = 132

1

5

9

14

19

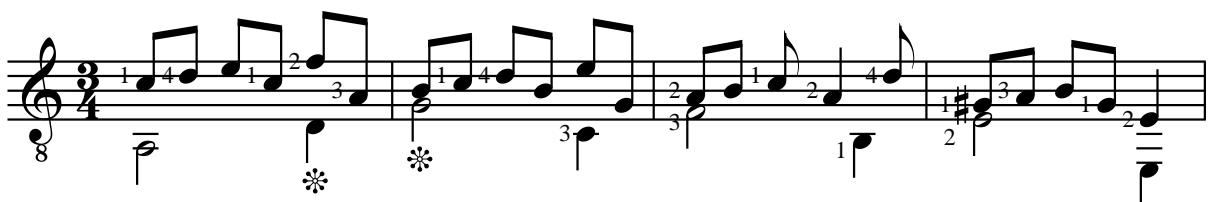
24

1010

Jan Antonín LOSY (1650-1721)
SARABANDE
 en la mineur

Révision pour guitare de Jean-François Delcamp

$\bullet = 69$



5

Musical score for measures 5 through 8. The key signature changes to A major (one sharp). The time signature remains common time. Measure 5 features eighth-note pairs (2,3) and (1,2). Measure 6 continues with eighth-note pairs (2,3) and (1,2). Measure 7 includes a dynamic marking tr above a box around measure 7. Measure 8 concludes with eighth-note pairs (2,3) and (1,2).

9

Musical score for measures 9 through 12. The key signature changes to D major (two sharps). The time signature remains common time. Measure 9 starts with a quarter note followed by eighth-note pairs (2,3) and (1,2). Measure 10 continues with eighth-note pairs (2,3) and (1,2). Measure 11 includes a dynamic marking tr above a box around measure 11. Measure 12 concludes with eighth-note pairs (2,3) and (1,2).

13

Musical score for measures 13 through 16. The key signature changes to F# major (one sharp). The time signature remains common time. Measure 13 starts with a quarter note followed by eighth-note pairs (2,3) and (1,2). Measure 14 continues with eighth-note pairs (2,3) and (1,2). Measure 15 includes a dynamic marking tr above a box around measure 15. Measure 16 concludes with eighth-note pairs (2,3) and (1,2).

Jan Antonín LOSY (1650-1721)

GIGUE

en la mineur

Révision pour guitare de Jean-François Delcamp

The sheet music consists of six staves of music, each with a different dynamic marking and articulation. The first staff starts with a forte dynamic (f) and includes a performance instruction '12' above the staff. The second staff begins with a piano dynamic (p). The third staff features a dynamic instruction '3'. The fourth staff includes a performance instruction '5'. The fifth staff starts with a forte dynamic (f). The sixth staff begins with a piano dynamic (p).

Jan Antonín LOSY (1650-1721)
MENUET
 en do majeur

Révision pour guitare de Jean-François Delcamp

The sheet music is composed of six staves of tablature for guitar. The tempo is indicated as = 126. The key signature is do major (one sharp). Fingerings are shown above the notes, and dynamic markings like *p*, *f*, and *sforzando* are included. The music includes sections labeled 1. and 2., and measure numbers 11, 15, and 2131.

Staff 1 (Measures 1-6):
 - Measure 1: *p*.
 - Measure 2: *p*.
 - Measure 3: *p*.
 - Measure 4: *p*.
 - Measure 5: *p*.
 - Measure 6: *p*.

Staff 2 (Measures 7-11):
 - Measure 7: *p*.
 - Measure 8: *p*.
 - Measure 9: *p*.
 - Measure 10: *p*.
 - Measure 11: *p*.

Staff 3 (Measures 12-15):
 - Measure 12: *p*.
 - Measure 13: *p*.
 - Measure 14: *p*.
 - Measure 15: *p*.

Staff 4 (Measures 16-19):
 - Measure 16: *p*.
 - Measure 17: *p*.
 - Measure 18: *p*.
 - Measure 19: *p*.

Staff 5 (Measures 20-23):
 - Measure 20: *p*.
 - Measure 21: *p*.
 - Measure 22: *p*.
 - Measure 23: *p*.

Staff 6 (Measures 24-27):
 - Measure 24: *p*.
 - Measure 25: *p*.
 - Measure 26: *p*.
 - Measure 27: *p*.

Robert de VISEE (1660-1720)

MENUET en la majeur

de "Livre de Pièces pour la guittarre" (Paris 1686) [R. 4.09]

Révision pour guitare de Jean-François Delcamp

♩ = 152

C II
2131

2030



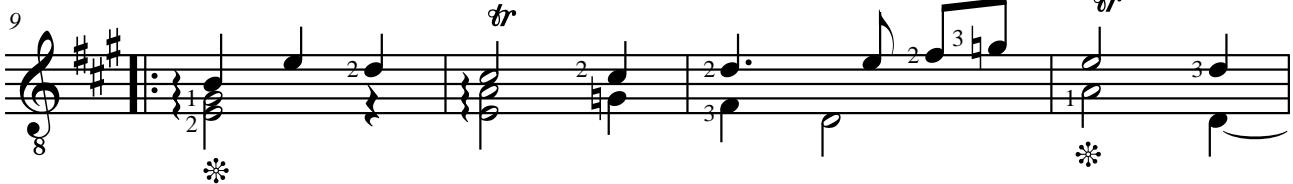
C II
2131

2030

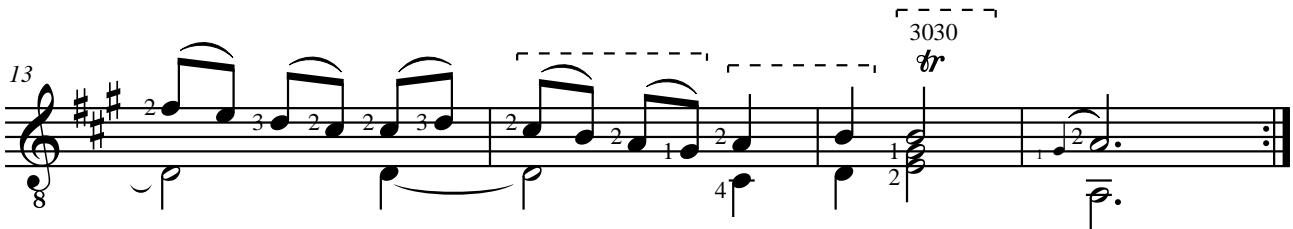


C II
2131

2030



3030



François CAMPION (1680-1748)
PRELUDE
en ré mineur

Révision pour guitare de Jean-François Delcamp

The sheet music consists of six staves of music for guitar, arranged vertically. Each staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 88. The first staff starts with a single note followed by a grace note. The second staff begins with a grace note. The third staff features a boxed measure. The fourth staff includes a circled '6' at the end of a measure. The fifth staff includes a circled '2' at the end of a measure. The sixth staff concludes with a bracket under the final measure.

Johann Sebastian BACH (1685-1750)

MENUETS BWV 1008

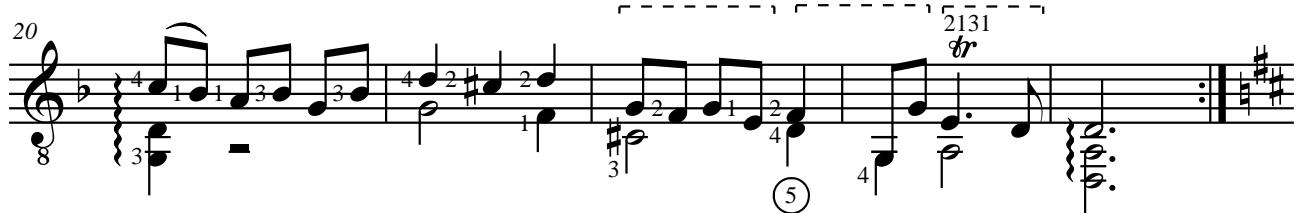
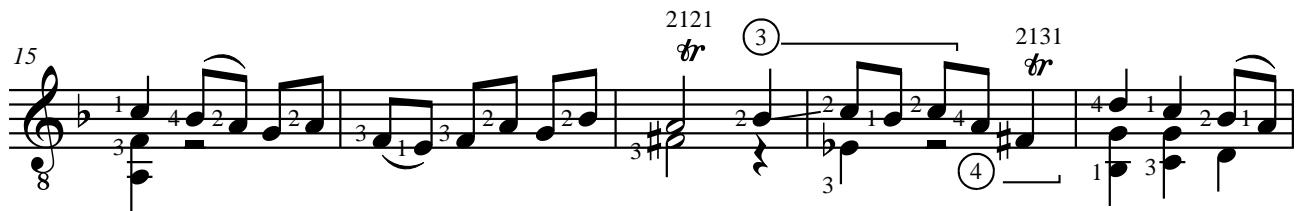
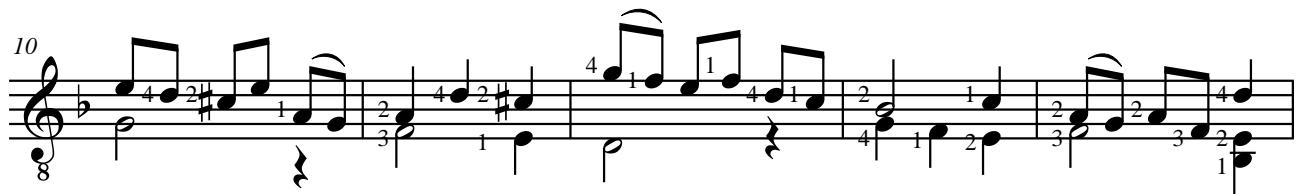
de la "Suite n°2 pour violoncelle"

Adaptation pour guitare de Jean-François Delcamp

(6)=RE

Menuet I

$\bullet = 132$



Menuet II

25 2131 *tr*

29

33 2131 *tr*

37

41 2131 *tr*

45 2131 *tr*

C II

(4)

(5)

(3)

(3)

(3)

D.C. al Menuet I

Giuseppe Antonio BRESCIANELLO (1690-1757)
ALLEGRO FINALE CAPRI[C]CIO, PARTITA X
de "Partite per colascione"

Adaptation pour guitare de Jean-François Delcamp

The musical score is divided into four staves:

- Staff 1:** Dynamics include $\text{3}\overline{\text{P}}$, 4 , 1 , $\text{1}\overline{\text{P}}$, $\text{2}\overline{\text{P}}$, and P . The tempo is indicated as $= 116$.
- Staff 2:** Dynamics include $\text{3}\overline{\text{P}}$, tr , f , and f . Measure number 1010 is indicated above the staff.
- Staff 3:** Dynamics include p , $[cresc.]$, and f .
- Staff 4:** Dynamics include $\text{3}\overline{\text{P}}$, 2 , $\text{3}\overline{\text{P}}$, and P .

13

2131

tr

f

16

p

19

*

*

*

22

*

*

*

25

f

mf

28

f

1020

tr

Giuseppe Antonio BRESCIANELLO (1690-1757)
MENUET de la PARTITA XII
de "Partite per colascione"

Adaptation pour guitare de Jean-François Delcamp

Musical score page 1. The tempo is indicated as $\bullet = 138$. The key signature is $G\#$ major (two sharps). The time signature is $3/4$. The measure starts with a dotted half note followed by a quarter note. The first six measures show a repeating pattern of eighth-note pairs. Measure 4 has grace notes. Measures 5-6 show a similar pattern with grace notes. Measures 7-8 show a continuation of the pattern. Measure 9 begins with a half note followed by a dotted half note.

Musical score page 2. The section starts with a dotted half note followed by a quarter note. Measures 3-4 show a pattern of eighth-note pairs. Measure 5 begins with a half note followed by a dotted half note. Measures 6-7 show a continuation of the pattern. Measure 8 begins with a half note followed by a dotted half note. Measure 9 starts with a half note followed by a dotted half note.

Musical score page 3. The section starts with a dotted half note followed by a quarter note. Measures 3-4 show a pattern of eighth-note pairs. Measure 5 begins with a half note followed by a dotted half note. Measures 6-7 show a continuation of the pattern. Measure 8 begins with a half note followed by a dotted half note.

Musical score page 4. The section starts with a dotted half note followed by a quarter note. Measures 3-4 show a pattern of eighth-note pairs. Measure 5 begins with a half note followed by a dotted half note. Measures 6-7 show a continuation of the pattern. Measure 8 begins with a half note followed by a dotted half note.

Johannes Fr. Whilh. WENKEL (1734-1800)

MUSSETTE

en la majeur

Adaptation pour guitare de Jean-François Delcamp

The sheet music consists of six staves of musical notation for guitar, arranged vertically. The tempo is indicated as $\bullet = 126$. The key signature is one sharp (F#). The time signature varies between common time (indicated by '3') and half time (indicated by '2'). Fingerings are shown above the notes, and dynamic markings like '4242' and 'tr' are included. Measure numbers 1 through 20 are provided. The first staff begins with a measure of common time. The second staff starts at measure 5. The third staff starts at measure 10. The fourth staff starts at measure 15. The fifth staff starts at measure 20. The piece concludes with a final cadence labeled 'Fine' at the end of the fourth staff. The sixth staff continues from measure 20, ending with a repeat sign and the instruction 'D.C. al Fine'.

Leonhard von CALL (1768-1815)

ADAGIO

de la "Sonate opus 22"

Révision pour guitare de Jean-François Delcamp

Adagio ♩ = 100

The sheet music consists of six staves of musical notation for guitar. Staff 1 (measures 1-4) shows a steady eighth-note bass line with occasional chords. Staff 2 (measures 5-8) features a more complex harmonic structure with chords and eighth-note patterns. Staff 3 (measures 9-12) includes dynamic markings like *a tempo*, *rit.*, and *dolce*. Staff 4 (measures 13-16) concludes the piece with a final chordal statement. Fingerings are indicated by numbers above the notes, and performance techniques like muting (m), dynamic markings (mp, mf, fz), and grace notes are used throughout.

19

a tempo

22

rit.

mp

27

31

34

38

allargando

Ferdinando CARULLI (1770-1841)

RONDO

de "Sonata opus 41"

Révision pour guitare de Jean-François Delcamp

Andantino ♩ = 84

1. ♩ = 84
2. 6/8 time
3. Treble clef
4. Dynamics: f, p, ff
5. Performance instructions: 1, 2, 3, 4, *
6. Measure numbers: 1, 6, 11, 16, 21, 25, 31
7. Conclusion: Fine, C III

36 C^{II} C^{III}
rinf. **f**
 41
 46 **p** **f**
 51 (5)
 55 (5)
 59
 63 (3) (3)
 67 (3)
D.C. al Fine

Ferdinando CARULLI (1770-1841)
ANDANTINO
de "Sonata opus 41"

Révision pour guitare de Jean-François Delcamp

Andantino $\bullet = 69$

8 *p*

9 *mf*

13 *f*

17 *mf* *ff*

22

Ferdinando CARULLI : ANDANTINO www.delcamp.net

This page contains eight staves of musical notation for piano, spanning measures 27 to 46. The music is in common time (indicated by 'C') and uses a treble clef. Measure 27 begins with a dynamic of $\frac{8}{8}$. Measures 28 and 29 show complex patterns with grace notes and slurs. Measure 30 starts with a dynamic of $\frac{8}{8}$ and includes a bass line. Measures 31 and 32 continue the melodic line with various note values and dynamics. Measure 33 features a dynamic of $\frac{8}{8}$. Measures 34 and 35 show more intricate patterns with grace notes and slurs. Measure 36 begins with a dynamic of $\frac{8}{8}$. Measures 37 and 38 continue the melodic line with various note values and dynamics. Measure 39 features a dynamic of $\frac{8}{8}$. Measures 40 and 41 show more intricate patterns with grace notes and slurs. Measure 42 begins with a dynamic of $\frac{8}{8}$. Measures 43 and 44 continue the melodic line with various note values and dynamics. Measure 45 features a dynamic of $\frac{8}{8}$. Measure 46 concludes with a dynamic of $\frac{8}{8}$ and ends with a repeat sign and the instruction "D.S. al Fine".

Štěpán RAK (1945)

NOSTALGICKÝ VALCIK

Dear friends. With a big pleasure I want to give this little piece for guitar as a present to all guitarists who are just starting their music career!

With love Štěpán

simile

7

13

19

Fine

25

32

38

D.C. al Fine

Ferdinand CARULLI (1770-1841)

PRELUDE N°7 opus 114

de "24 Préludes opus 114"

Révision pour guitare de Jean-François Delcamp

Sheet music for guitar of Prelude No. 7, Opus 114 by Ferdinand Carulli. The music is in 2/4 time, treble clef, and consists of eight staves of sixteenth-note patterns. Staff 1 starts with a dynamic 'p' and includes fingerings like 3 1, 2 1, 2 1, 2 1, 4 1. Staff 2 shows a transition to 'II pos.' with fingerings 2 1, 2 1, 2 1, 3 1. Staff 3 continues with fingerings 1, 2 1, 2 1, 2 1, 3 1. Staff 4 shows a transition to 'C1' with fingerings 2 1, 2 1, 2 1, 2 1, 3 1. Staff 5 continues with fingerings 1, 2 1, 2 1, 2 1, 3 1. Staff 6 shows a transition to 'B' with fingerings 2 1, 2 1, 2 1, 2 1, 3 1. Staff 7 continues with fingerings 1, 2 1, 2 1, 2 1, 3 1. Staff 8 shows a transition to 'C' with fingerings 3 1, 2 1, 2 1, 2 1, 3 1.

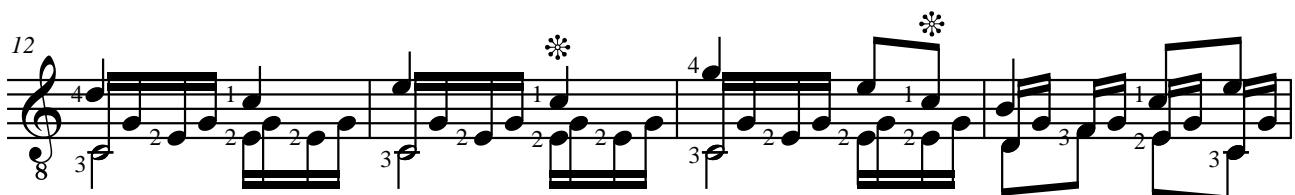
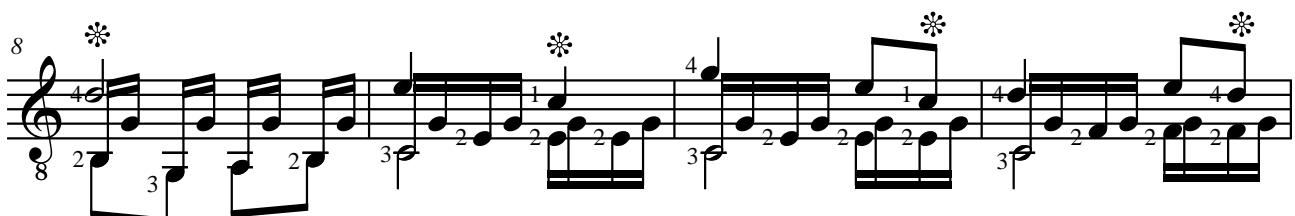
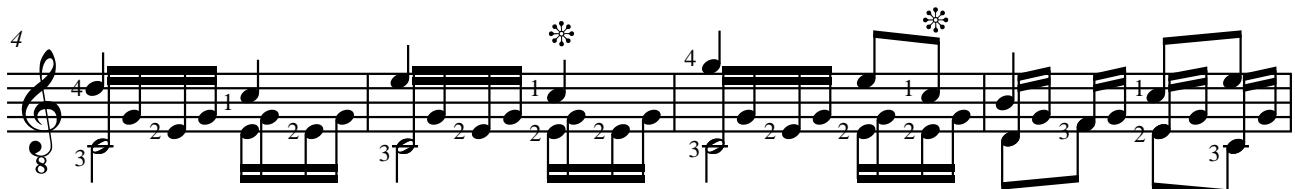
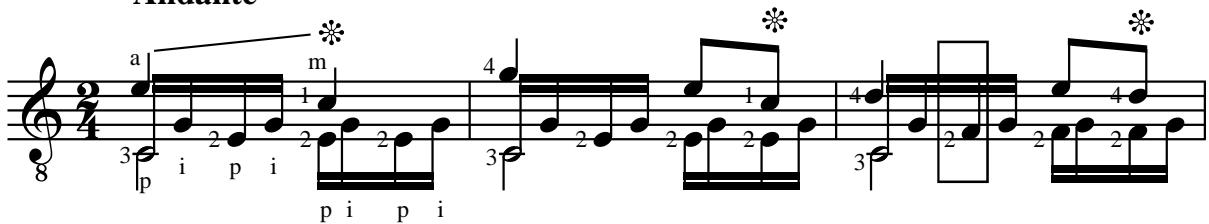
Fernando SOR (1778-1839)

EXERCICE XIII opus 35

de "24 exercices opus 35"
(Segovia n°2)

Révision pour guitare de Jean-François Delcamp

Andante



Sheet music for piano, page 16, featuring a melodic line. The music is in common time (indicated by '8'). The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, with various dynamics and performance instructions:

- Measure 1: Treble clef, dynamic 'p'.
- Measure 2: 'm i' instruction, dynamic 'p'.
- Measure 3: Dynamic 'p'.
- Measure 4: Measure number '4' above the staff.
- Measure 5: Measure number '4' above the staff.
- Measure 6: Measure number '4' above the staff.
- Measure 7: Measure number '4' above the staff.
- Measure 8: Measure number '4' above the staff.
- Measure 9: Measure number '4' above the staff.
- Measure 10: Measure number '4' above the staff.
- Measure 11: Measure number '4' above the staff.
- Measure 12: Measure number '4' above the staff.
- Measure 13: Measure number '4' above the staff.
- Measure 14: Measure number '4' above the staff.
- Measure 15: Measure number '4' above the staff.
- Measure 16: Measure number '4' above the staff.

Accents and asterisks (*) are placed above certain notes throughout the page, indicating specific performance techniques or rhythmic emphasis.

Musical score for piano, page 20, measures 1-8. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measures 1-8 feature a variety of note heads (solid black, white with black outlines, and white with black dots) and stems, often grouped by vertical lines. Measure 1 starts with a solid black eighth note. Measures 2-3 show a sequence of eighth notes with stems. Measures 4-5 show a mix of eighth and sixteenth notes. Measures 6-8 conclude the section with more eighth-note patterns. Measures 9-16 continue the rhythmic pattern, with measure 16 concluding the page.

Sheet music for piano, page 24, measures 8-12. The music is in common time (indicated by '24' at the top left). The key signature has one sharp (F#). The music consists of two staves. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) provides harmonic support with sustained notes and occasional eighth-note chords. Measure 8 starts with a bass note (A) followed by eighth-note chords. Measures 9-10 show a more complex eighth-note pattern in the right hand. Measures 11-12 continue the eighth-note pattern, with measure 12 concluding with a final eighth-note chord.

27 C III

28 C II

Sheet music for piano, page 30, section C I. The music is in common time (indicated by '8'). The left hand provides harmonic support with sustained notes and chords. The right hand plays a melodic line with eighth-note patterns. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note chords. Measures 4-5 continue the melodic line. Measures 6-7 show another transition with eighth-note chords. Measures 8-9 conclude the section with a final melodic phrase.

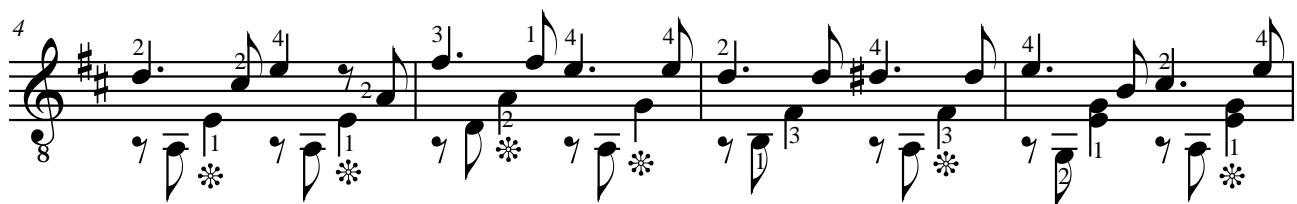
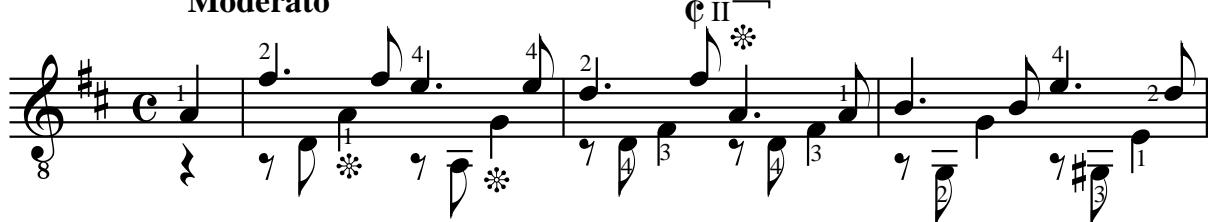
Fernando SOR (1778-1839)

EXERCICE XVII opus 35

de "24 exercices opus 35"
(Segovia n°6)

Révision pour guitare de Jean-François Delcamp

Moderato



12

15

C II 4/6

19

(2)

23

C II 4/6

C II *

27

30

Fernando SOR (1778-1839)

EXERCICE XXII opus 35

de "24 exercices opus 35"
(Segovia n°5)

Révision pour guitare de Jean-François Delcamp

Allegretto

C II 5/6

Musical score for piano, page 5, measures 5-6. The score consists of two staves. The left staff shows a melodic line with various note heads and stems. The right staff begins with a measure labeled 'C II' above the staff, followed by a measure containing a circled asterisk (*). The key signature changes from F major (one sharp) to C major (no sharps or flats).

Musical score for piano, page 10, measures 10-11. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 10 starts with a whole note followed by a half note. Measure 11 begins with a quarter note. The score includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., forte, piano). Measures 10 and 11 are separated by a vertical bar line.

Musical score for piano, page 15, section C II. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music features eighth-note patterns with various dynamics and fingerings. A bracket labeled "C II" spans the top of both staves.

20

C II

25

C II

30

C II

35

40

C IV 5/6

C II

44

C II

4/6

C II

Fernando SOR (1778-1839)

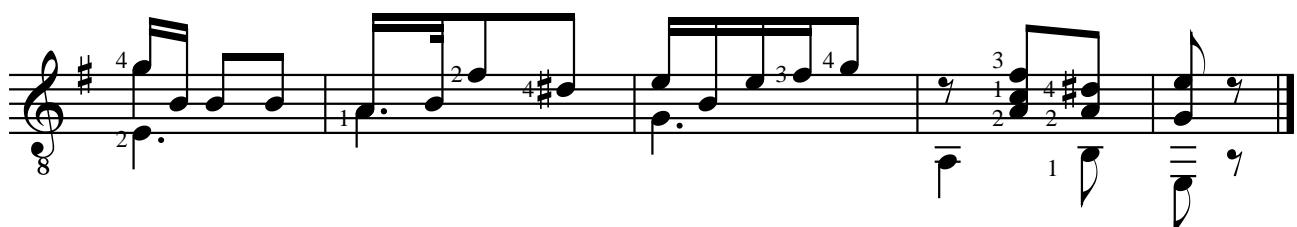
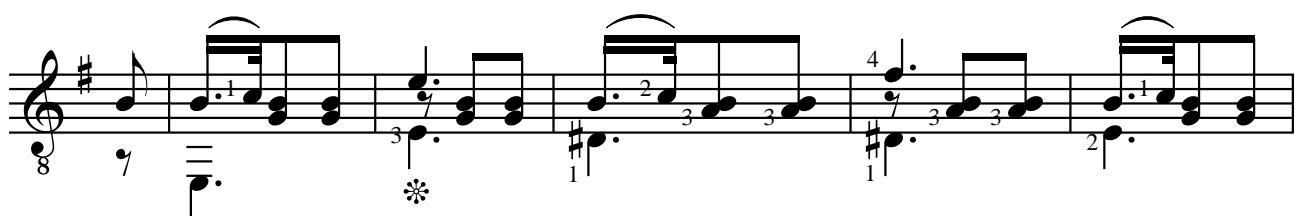
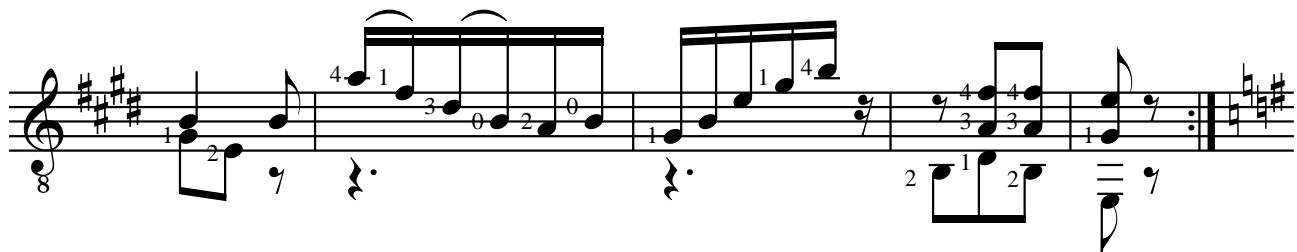
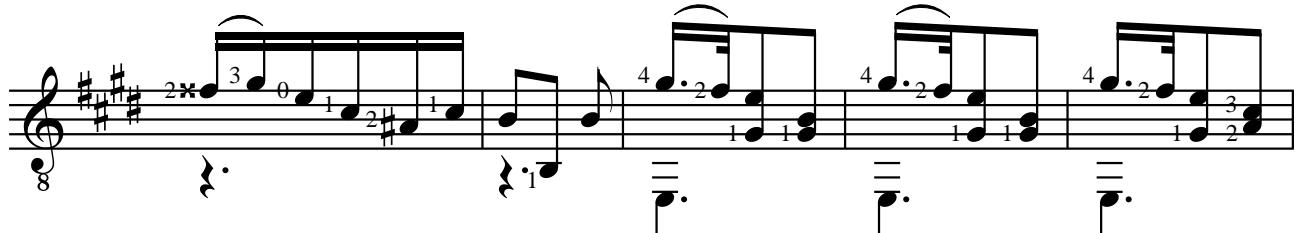
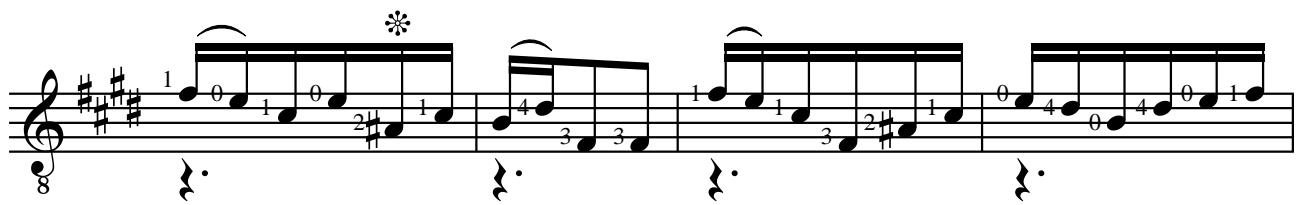
VALSE opus 51 N°3

en mi mineur

de "à la bonne heure, six valses pour la guitare"

Révision pour guitare de Jean-François Delcamp

Sheet music for guitar of Fernando Sor's Valse opus 51 N°3. The music is in 3/8 time, mi mineur (F# major). The tempo is indicated as = 126 for the first measure and = 42 for the second. The score consists of five staves of music, each with numbered fingering (1, 2, 3, 4) and various slurs and grace notes. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measures 2-5 show more complex patterns involving chords and sixteenth-note figures. Measure 6 begins with a sixteenth-note figure, followed by a eighth-note, and then a sixteenth-note pattern. Measures 7-8 conclude the piece with a final sixteenth-note figure.



Anton DIABELLI (1781-1858)

PRELUDE N°6 opus 103

VII Préludes progressives pour la guitare seule, composés et dédiés à mademoiselle Josephine la comtesse de Deym. Vienne

Révision de Jean-François Delcamp

24

28

32 CI

36

40 C III

44 C III

48 C II C I

Musical score for piano, page 10, measures 60-61. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 60 starts with a eighth note followed by six sixteenth-note chords (F major) over a sustained bass note. Measure 61 begins with a sixteenth note, followed by a eighth note, and then continues with sixteenth-note chords (F major) over a sustained bass note.

64

C II

ff

Musical score for piano, page 10, system 68. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one flat, and the time signature is common time. The measure begins with a bass note followed by a series of eighth-note chords. The right hand plays eighth-note chords, while the left hand provides harmonic support with sustained notes and bass lines. Measure numbers 68 and 0 are indicated above the staff.

72

8

$\begin{matrix} \text{B} \\ 3 \end{matrix}$ $\begin{matrix} \text{D} \\ 3 \end{matrix}$ $\begin{matrix} \text{G} \\ 3 \end{matrix}$ $\begin{matrix} \text{C} \\ 4 \end{matrix}$ $\begin{matrix} \text{F}^{\#} \\ 3 \end{matrix}$ $\begin{matrix} \text{B} \\ 3 \end{matrix}$

$\begin{matrix} \text{E} \\ 2 \end{matrix}$

Musical score for orchestra, page 10, system 2, measures 76-77. The score consists of five staves. Measure 76 starts with a forte dynamic (f) and a 16th-note pattern. Measure 77 begins with a piano dynamic (p), followed by a sustained note and a fermata. The bassoon part is highlighted with a box.

80

cI

84

cI

88

92

96

100

104

Mauro GIULIANI (1781-1829)

ETUDE opus 51 N°12

en ré mineur

de "18 études progressives pour la guitare"

Révision pour guitare de Jean-François Delcamp

Vivace $\bullet = 96$

Sheet music for Mauro Giuliani's Etude opus 51 N°12, revised by Jean-François Delcamp. The music is in common time, key of G major (one sharp). It consists of eleven staves of sixteenth-note patterns. Fingerings are indicated above the notes, and dynamic markings like **f** (fortissimo) and accents are present. Measure numbers 1 through 11 are shown on the left. A small asterisk (*) marks a specific note in measure 1, and a large bracketed asterisk marks a note in measure 9.

The sheet music consists of six staves of music for a solo instrument, likely a woodwind. The music is in common time and uses a treble clef. The key signature changes between staff 13 and 15. The notation includes various dynamic markings such as *p*, *f*, *sf*, and *mf*. There are also performance instructions like "1", "2", "3", "4", and asterisks (*). Staff 15 contains a box around measures 1-4. Staff 17 contains a box around measure 4. Staff 21 starts with a dashed line and is labeled "C I". Staff 23 starts with a dashed line. Staff 25 ends with a dashed line.

Mauro GIULIANI (1792-1853)
VALSE opus 58 N°3
en la majeur

Révision pour guitare de Jean-François Delcamp

The sheet music consists of four staves of musical notation for guitar, arranged vertically. The first staff begins with a tempo of $\bullet = 144$, a dynamic of f , and a key signature of $C\# II$. The second staff begins with a key signature of $C VII$. The third staff begins with a key signature of $C II$. The fourth staff concludes with a key signature of $C II$. Each staff uses a treble clef and a common time signature. The notation includes various note heads, stems, and bar lines, with some notes having numerical or circled numbers above them, likely indicating fingerings or specific techniques. The first staff ends with a repeat sign and a double bar line, followed by a dynamic of p .

Mauro GIULIANI (1781-1829)
ALLEGRO opus 50 N°13
de "Les Papillons"

Révision pour guitare de Jean-François Delcamp

Allegro

Musical score for measure 1 of Allegro. The key signature is common time (C), and the tempo is Allegro. The first measure consists of six eighth-note groups. The first group is labeled 'i m i' above the notes, and the second group is labeled 'a i m i'. The remaining four groups are each labeled 'i'. Fingerings are indicated below the notes: 'p' for the first group, '1' for the second, '3' for the third, 'p' for the fourth, 'p' for the fifth, and '2 3' for the sixth. The measure ends with a fermata.

Musical score for measure 3 of Allegro. The key signature changes to G major (one sharp). The measure begins with a bass note followed by six eighth-note groups. Fingerings are indicated below the notes: '2' for the first group, '3' for the second, '2' for the third, 'p' for the fourth, '2' for the fifth, and 'p' for the sixth. The measure ends with a fermata.

Musical score for measure 5 of Allegro. The key signature changes back to common time (C). The measure begins with a bass note followed by six eighth-note groups. Fingerings are indicated below the notes: 'p' for the first group, '1' for the second, '3' for the third, 'p' for the fourth, 'p' for the fifth, and '2 3' for the sixth. The measure ends with a fermata.

Musical score for measure 7 of Allegro. The key signature changes to F# major (one sharp). The measure begins with a bass note followed by six eighth-note groups. Fingerings are indicated below the notes: '2' for the first group, 'p' for the second, '2' for the third, 'p' for the fourth, '2' for the fifth, and 'p' for the sixth. The measure ends with a fermata.

Musical score for measure 9 of Allegro. The key signature changes to D major (two sharps). The measure begins with a bass note followed by six eighth-note groups. Fingerings are indicated below the notes: 'p' for the first group, 'i' for the second, 'm' for the third, 'a' for the fourth, 'p' for the fifth, and 'p' for the sixth. The measure ends with a fermata.

Matteo CARCASSI (1792-1853)

MINUETTO opus 14 n°20

En sol majeur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 120$ (2)

p

f

f

mf

Sheet music for the first section of the Minuetto. The key signature is one sharp (F#). The tempo is indicated by a 'P' (Presto). The dynamic is 'p' (pianissimo) at the beginning. The measure starts with a half note followed by a sixteenth-note group (3, 2). The dynamic changes to 'f' (fortissimo) in the middle of the measure. The measure ends with a sixteenth-note group (3, 1).

The section concludes with a 'Fine' instruction. The dynamic is 'dolce' (gentle). The measure ends with a sixteenth-note group (4, 1).

The dynamic is 'mf' (mezzo-forte). The measure starts with a sixteenth-note group (4, 1) followed by a series of eighth-note pairs.

The dynamic is 'f' (fortissimo). The measure starts with a sixteenth-note group (4, 1) followed by a series of eighth-note pairs.

The dynamic is 'pp' (pianississimo). The measure ends with a sixteenth-note group (4, 1).

The dynamic is 'f' (fortissimo). The measure starts with a sixteenth-note group (4, 1) followed by a series of eighth-note pairs.

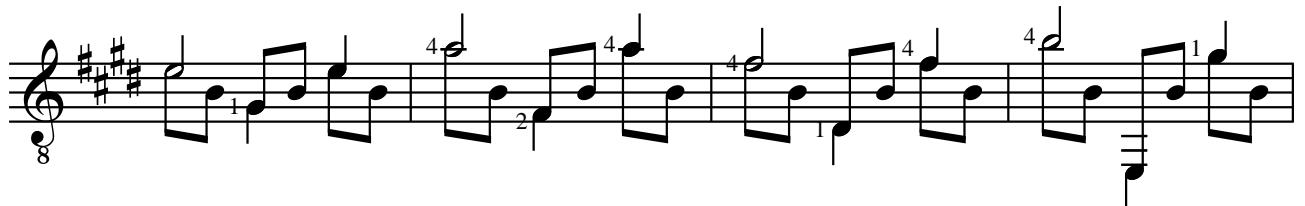
Matteo CARCASSI (1792-1853)

VALSE opus 11 N°9

en mi majeur

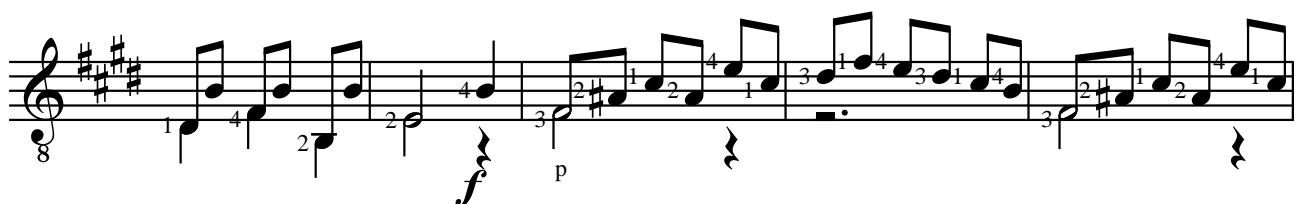
Révision pour guitare de Jean-François Delcamp

The sheet music consists of six staves of music for guitar, arranged in two columns. The key signature is one sharp (F#). The time signature varies between common time (indicated by '4') and 3/4 time (indicated by '3'). The tempo is marked as 168 BPM. Fingerings are indicated above the notes, such as 'm' for middle finger and 'i' for index finger. Dynamic markings include 'pp' (pianissimo), 'f' (fortissimo), and 'mf' (mezzo-forte). The music features various techniques like slurs, grace notes, and rhythmic patterns typical of a waltz.



C II

pp



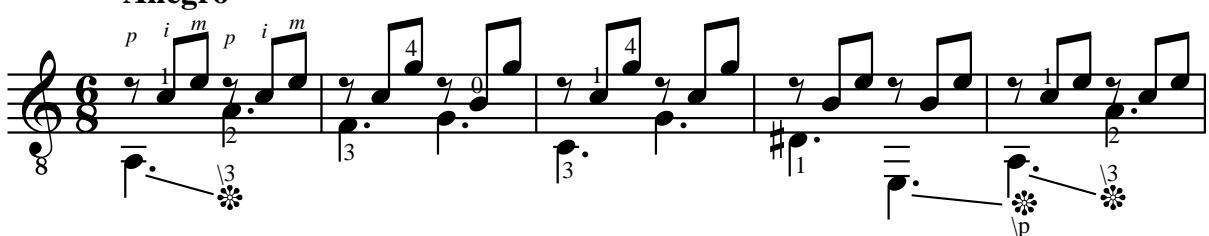
Mauro GIULIANI (1781-1829)

LA TARENTELLA opus 24b n°14

en la minor

Révision de Jean-François Delcamp

Allegro



Musical score for measures 6-7 of La Tarantella. The key signature changes to A major (one sharp). The time signature remains common time (indicated by '8'). The tempo is Allegro. The score consists of two staves. Measure 6 continues the sixteenth-note patterns established in the previous measures. Measure 7 begins with a sixteenth note followed by an eighth note. Fingerings are indicated above the notes: (1) m, (2), (3) m, (4). A dynamic 'p' is shown below the notes. An 'original:' bracket indicates a different performance alternative.

Musical score for measures 11-12 of La Tarantella. The key signature changes back to la minor (no sharps or flats). The time signature remains common time (indicated by '8'). The tempo is Allegro. The score consists of two staves. Measures 11 and 12 continue the sixteenth-note patterns. Fingerings are indicated above the notes: (1) m, (2), (3) m, (4). Dynamics 'p' are shown below the notes. An 'original:' bracket indicates a different performance alternative.

16

21

26

31

original:

36

Sempre D.C. a piacere

Fine

Matteo CARCASSI (1792-1853)

VALSE opus 23 N°9

en la mineur

Révision pour guitare de Jean-François Delcamp

The sheet music consists of four staves of musical notation for guitar, arranged vertically. The tempo is indicated as $=138$. The first staff begins with a dynamic ff . The second staff starts with mf , followed by a measure with a vertical bar symbol (*). The third staff starts with f , followed by ff . The fourth staff ends with the word "Fine". Various fingerings (1, 2, 3, 4) and muting symbols (mutes) are indicated throughout the piece. Circular markings (2) and (3) are placed above specific measures, with a horizontal line connecting them to a bracket below the staff.

Majeur

dolce

ff

sf

dim.

p

dolce

D.C. al Fine

Niccolò PAGANINI (1782-1840)
GHIRIBIZZO 17 - LE STREGHE
de "Ghiribizzi per Chitarra" (M.S. 43) Biblioteca Casanatense - Roma

Révision pour guitare de Jean-François Delcamp

17.

Andantino [$\text{♩} = 104$]

6

C II - C V C II

12

C II

18

p i m a m i

23

Minore [$\text{♩} = 66$]

Fine

29

(3)

35

C II

D.C. al Maggiore

41

(3) (5)

Niccolò PAGANINI (1782-1840)

GHIRIBIZZO 24

de "Ghiribizzi per Chitarra" (M.S. 43) Biblioteca Casanatense - Roma

Révision pour guitare de Jean-François Delcamp

Andante

5
simile

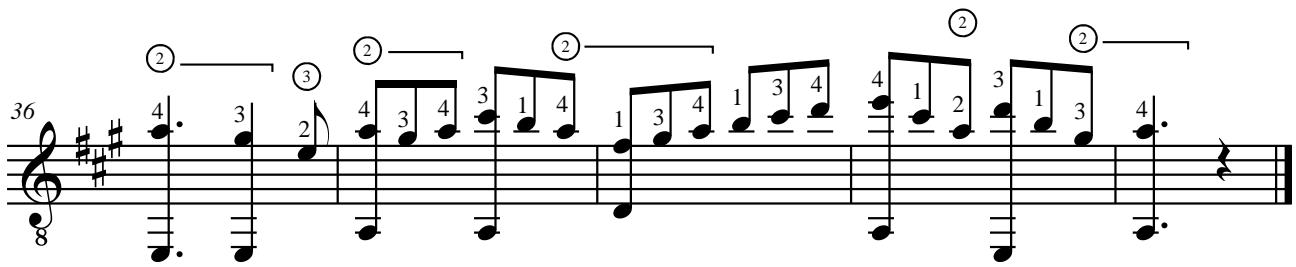
10

15

20

26

31



Niccolò PAGANINI (1782-1840)

GHIRIBIZZO 37

de "Ghiribizzi per Chitarra" (M.S. 43) Biblioteca Casanatense - Roma

Révision pour guitare de Jean-François Delcamp

Adagetto con espressione

Niccolò PAGANINI (1782-1840)
PERIGOLDINO CON DUE VARIAZIONI
de "Sonata" (M.S. 104) Biblioteca Casanatense - Roma

Révision pour guitare de Jean-François Delcamp

The musical score consists of five staves of music for guitar, arranged in two systems. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The key signature is G major (one sharp). The time signature is common time (indicated by '8'). Fingerings are indicated above the notes, such as '1', '2', '3', '4', '0', and '2'. Measure numbers are present above the staves. The score includes a section labeled 'Var. I' with its own set of staves (11 and 12).

Var. I

Niccolò PAGANINI : PERIGOLDINO CON DUE VARIAZIONI

Var. 2

Jan Antonín LOSY (1650-1721)

CIACONA SOBRE LAS FOLIAS

de "Tabulatura pro kytaru a mandoru" conservé au "Moravské zemské muzeum"

Révision de Jean-François Delcamp

The sheet music consists of six staves of musical notation for a six-stringed instrument like a guitar or lute. The notation uses a treble clef and common time (indicated by '4'). Fingerings are indicated by numbers above or below the strings. Dynamics such as 'p' (piano), 'i' (indicated by a dot), 'm' (indicated by a vertical bar), and 'p m' (indicated by a vertical bar over a dynamic) are also present. The music is divided into measures by vertical bar lines.

- Staff 1:** Measures 1-6. Key signature: A major (no sharps or flats). Time signature: Common time (4).
- Staff 2:** Measures 7-13. Key signature: A major (no sharps or flats). Time signature: Common time (4).
- Staff 3:** Measures 14-20. Key signature: A major (no sharps or flats). Time signature: Common time (4). Includes dynamic markings: *p i m i p m*, *p i m i p m*.
- Staff 4:** Measures 21-27. Key signature: A major (no sharps or flats). Time signature: Common time (4). Includes dynamic markings: *p m*, *p i m i p m*, *p i m i p m*.
- Staff 5:** Measures 28-34. Key signature: A major (no sharps or flats). Time signature: Common time (4). Includes dynamic marking: *p m*.
- Staff 6:** Measures 35-41. Key signature: A major (no sharps or flats). Time signature: Common time (4).

Musical score for guitar showing chords and fingerings for measures 1 through 16. The score consists of three staves. The top staff shows chords Am, E, Am, G, C, G, Am, F, E, Am, E, Am, G, C, G, Am, Dm, E, Am. The middle staff shows chords G, Am, G, C, G, Am, Dm, E, Am. The bottom staff shows chords II, G, C, G, Am. Fingerings (1, 2, 3) are indicated above the strings. Measure 16 ends with a fermata over the last note.

Musical score for guitar showing sixteenth-note patterns for measure 17. The notation is in 8/8 time. Fingerings (1, 2, 3, 0, 4) are indicated above the strings. The measure begins with a dynamic *p*.

Musical score for guitar showing sixteenth-note patterns for measure 23. The notation is in 8/8 time. Fingerings (1, 2, 3, 0, 4) are indicated above the strings. The measure begins with a dynamic *p*.

Musical score for guitar showing sixteenth-note patterns for measure 29. The notation is in 8/8 time. Fingerings (1, 2, 3, 0, 4) are indicated above the strings. The measure begins with a dynamic *p*.

Musical score for guitar showing sixteenth-note patterns for measure 35. The notation is in 8/8 time. Fingerings (1, 2, 3, 0, 4) are indicated above the strings.

Musical score for guitar showing sixteenth-note patterns for measure 41. The notation is in 8/8 time. Fingerings (1, 2, 3, 0, 4) are indicated above the strings.

Johann STRAUSS (1825-1899)

LOCKVÖGEL opus 118

Valse,

Arrangement pour guitare de Johann Kaspar MERTZ (1806-1856)

Révision pour guitare de Jean-François Delcamp

Eingang ♩ = 112

Walzer ♩ = 160

♩ = 112

♩ = 160

f p

(3)

p (4)

6

C II

7

12

13

17 C IV —> C IX —

 21

 25

 29 C VII —> C II —

Johann Kaspar MERTZ (1806-1856)

VALSE

en sol majeur

Révision pour guitare de Jean-François Delcamp

The sheet music consists of five staves of music for a solo instrument, likely a woodwind. The tempo is indicated as $\bullet = 160$. The key signature is one sharp. The time signature varies between 3/4 and 8/8.

- Staff 1:** Dynamics include p and f . Fingerings: 2-2, 3-3; 2-2, 3-3; 2-2, 3-3; 1-1, 4-4; 1-1, 4-4; 1-1, 4-4. Performance instruction: circled (3) with a bracket below it.
- Staff 2:** Dynamics include f . Fingerings: 2-2, 3-3; 2-2, 3-3; 2-2, 3-3; 3-3, 2-2, 4-4; 1-1, 2-2, 4-4; 1-1, 2-2, 4-4.
- Staff 3:** Dynamics include p . Fingerings: 4-#4, 3-3; 2-2, 3-3; 2-2, 3-3; 3-3, 2-2, 4-4; 1-1, 2-2, 4-4; 1-1, 2-2, 4-4.
- Staff 4:** Dynamics include p . Fingerings: 1-1, 4-4; 1-1, 4-4; 1-1, 4-4; 2-2, 3-3; 2-2, 3-3; 2-2, 3-3.
- Staff 5:** Dynamics include p . Fingerings: 1-1, 4-4; 2-2, 3-3; 2-2, 3-3; 3-3, 2-2, 4-4; 1-1, 2-2, 4-4; 1-1, 2-2, 4-4.

17

19

22

25

27

29

Napoléon COSTE (1806-1883)
BARCAROLLE opus 51 N°1
de "Récréation du guitariste, opus 51"

Révision pour guitare de Jean-François Delcamp

Sheet music for guitar of Barcarolle Opus 51 No. 1 by Napoléon Coste. The music is in 3/8 time, G major, with a tempo of 144 BPM. It consists of six staves of music with various markings like 'p', 'mf', 'Fine', 'D.C. al Fine', and circled numbers (1, 2, 3, 4). The music includes fingerings (1, 2, 3, 4) and dynamic markings like 'p' and 'mf'. There are also grace notes and slurs.

Francisco TÁRREGA (1852-1909)

PRELUDIO

Pentatonica

Révision pour guitare de Jean-François Delcamp

The sheet music consists of four staves of musical notation for guitar. The key signature is G major (one sharp). The time signature is 8/8. Fingerings are indicated by numbers 1 through 4 above or below the notes. Circled numbers 1, 2, 3, 4, and 5 are placed above specific groups of notes in each staff, likely indicating specific techniques or fingerings. The first staff begins with a common time signature (indicated by a 'C') and changes to 8/8. The second staff begins with a common time signature and changes to 8/8. The third staff begins with a common time signature and changes to 8/8. The fourth staff begins with a common time signature and changes to 8/8.

Francisco TÁRREGA (1852-1909)
ESTUDIO
en mi minor

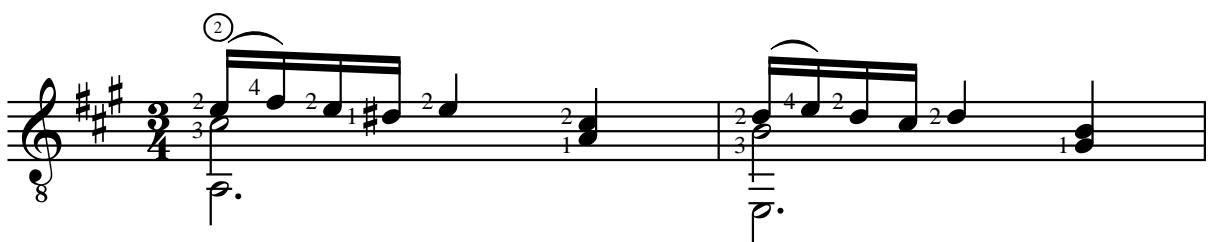
Révision pour guitare de Jean-François Delcamp

The sheet music consists of six staves of guitar music. Staff 1 (measures 1-6) starts in 3/4 time with a key signature of one sharp. It features a dynamic marking 'p.' at the beginning and a performance instruction 'am i' with fingerings (3, 4) over three measures. Staff 2 (measures 7-12) begins with 'C II' and a dynamic 'p.'. Staff 3 (measures 13-18) continues with 'C II'. Staff 4 (measures 19-24) starts with 'C V' and a dynamic 'p.'. Staff 5 (measures 25-30) begins with 'C II'. Staff 6 (measures 31-36) starts with 'XII' and a dynamic 'p.'. Various fingerings are indicated above the notes, such as (3), (4), (1), (2), and (3). Dynamic markings include 'p.', 'p.', and 'p.'. Performance instructions like 'am i' and 'C II' are placed above specific measures.

Francisco TÁRREGA (1852-1909)
PRELUDIO SOBRE LOS GRUPPETOS
en la mayor

Révision pour guitare de Jean-François Delcamp

Andantino $\bullet = 104$



Musical score for the second system of Preludio sobre los Gruppitos. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The score consists of two staves. The first staff starts with a dynamic 'p.' followed by a measure of eighth notes. The second staff starts with a dynamic 'p.' followed by a measure of eighth notes.

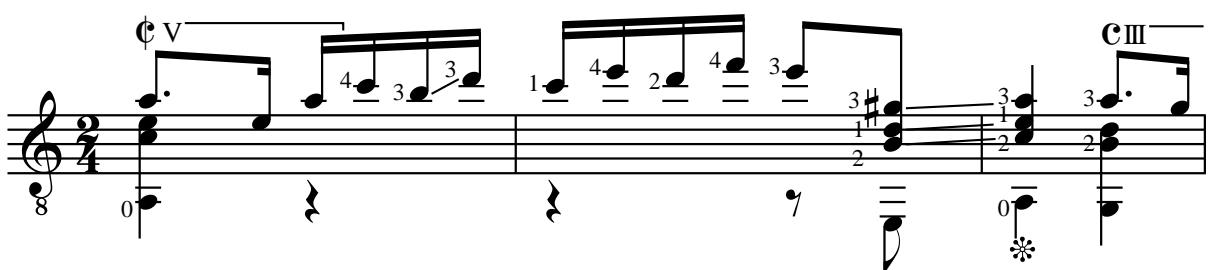
Musical score for the third system of Preludio sobre los Gruppitos. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The score consists of two staves. The first staff starts with a dynamic 'p.' followed by a measure of eighth notes. The second staff starts with a dynamic 'p.' followed by a measure of eighth notes.

Musical score for the fourth system of Preludio sobre los Gruppitos. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The score consists of two staves. The first staff starts with a dynamic 'p.' followed by a measure of eighth notes. The second staff starts with a dynamic 'p.' followed by a measure of eighth notes.

Francisco TÁRREGA (1852-1909)
PRELUDIO
en la minor

Révision pour guitare de Jean-François Delcamp

Andantino $\text{♩} = 104$



Musical score for the second system of the Preludio. The key signature changes to no sharps or flats. The time signature remains common time. The score consists of two staves. The top staff starts with a bass clef, a sharp sign, and a '4' above it. It features a sequence of eighth-note chords: a bass note at the bottom, followed by a chord of G major (B, D, G), then a bass note at the bottom again. The bottom staff starts with a treble clef, a sharp sign, and a '4' above it. It shows a sequence of eighth-note chords: a bass note at the bottom, followed by a chord of G major (B, D, G), then a bass note at the bottom again.

Musical score for the third system of the Preludio. The key signature changes to one sharp (F#). The time signature remains common time. The score consists of two staves. The top staff starts with a bass clef, a sharp sign, and a '6' above it. It features a sequence of eighth-note chords: a bass note at the bottom, followed by a chord of G major (B, D, G), then a bass note at the bottom again. The bottom staff starts with a treble clef, a sharp sign, and a '6' above it. It shows a sequence of eighth-note chords: a bass note at the bottom, followed by a chord of G major (B, D, G), then a bass note at the bottom again.

Francisco TÁRREGA (1852-1909)

ESTUDIO OSTINATO

en la mayor

Révision pour guitare de Jean-François Delcamp

$\bullet = 76$

C II

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

Francisco TÁRREGA (1852-1909)

ANDANTINO

en la mayor

Révision pour guitare de Jean-François Delcamp

Tempo: ♩ = 104

IX

5

Fine

9

X **IX** **VII**

13

X **IX** **XII**

D.C. al Fine

FRANCESCO RUGGI

LU PRIMM'AMMORE

Musica Napoletana (1846)

Adaptation pour guitare de Didoifif
Doigtés de Jean-François Delcamp

The sheet music consists of six staves of musical notation for guitar, arranged vertically. The first staff begins with a tempo marking of $\bullet = 63$. The second staff starts with *a tempo*. The third staff starts with *a tempo* and includes a circled '5'. The fourth staff is labeled 'C II'. The fifth staff includes a circled '(3)'. The sixth staff ends with a dynamic marking of *mf*.

Staff 1: $\bullet = 63$. Dynamics: *mf*, *mp*, *rall.*

Staff 2: *a tempo*

Staff 3: *a tempo*, circled '5'

Staff 4: 'C II'

Staff 5: circled '(3)', *mf*

Staff 6: *mp*, *rall.*

Julio Salvador SAGRERAS (1879-1942)

MARIA LUISA

Mazurka Opus 19 N°2

Révision pour guitare de Jean-François Delcamp

Tiempo de Mazurka $\text{♩} = 108$

The sheet music for 'Maria Luisa' is composed of four staves of musical notation for guitar. The key signature is C major. The time signature is 3/4. The tempo is indicated as $\text{♩} = 108$. The music is divided into measures by vertical bar lines. The first staff begins with a grace note followed by a eighth-note pair. The second staff begins with a grace note and a sixteenth-note pair. The third staff begins with a grace note and a sixteenth-note pair. The fourth staff begins with a grace note and a sixteenth-note pair. The notation includes various fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., V, II, IX). Measure numbers are present above the staves.

22

C V

C II

27

C V

C V Fine

33

38

43

D.C. al Fine

ANONYME (1870)

MI FAVORITA

Mazurca en mi

Révision de Jean-François Delcamp

The musical score consists of five staves of music. Staff 1 (measures 1-5) shows a melodic line with grace notes and a bass line. A box highlights a measure with grace notes, labeled (4) above and (6) below. Staff 2 (measures 6-10) features eighth-note patterns. Staff 3 (measures 10-14) starts with a dynamic CIV. Staff 4 (measures 15-19) starts with a dynamic CV. Staff 5 (measures 20-24) concludes the piece.

25

CIV

30

CVII

36

CIV

poco rall.

a tempo

41

46

51

CV

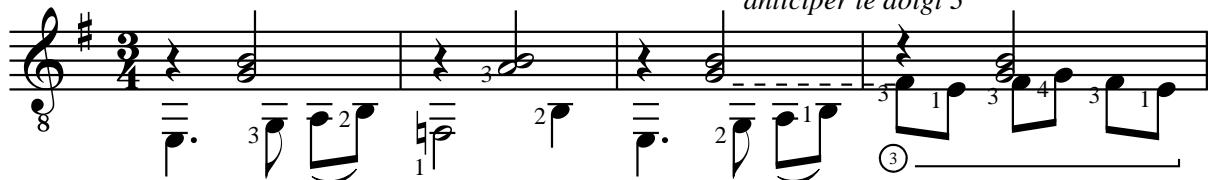
Jean-François DELCAMP (1956)
RUE DES TROIS FRÈRES

opus 6a

à Alexandra

Moderato ($\text{♩} = \text{c. } 116$)

anticiper le doigt 3



5

a tempo

10

15

20

Brest, le 29 septembre 2006

Jean-François DELCAMP (1956)
BLUES DE LA CABANE, opus 35
à Marcel

Pour guitare

Prestissimo ($\text{d}.$ = c. 120)



A continuation of the musical score from the previous page. It begins at measure 6 and continues through measure 11. The staff remains in G major with a key signature of two sharps. The time signature is common time (indicated by '8'). The music features sixteenth-note patterns throughout these measures.

A continuation of the musical score from the previous page. It begins at measure 11 and continues through measure 16. The staff remains in G major with a key signature of two sharps. The time signature is common time (indicated by '8'). The music features sixteenth-note patterns throughout these measures.

A continuation of the musical score from the previous page. It begins at measure 16 and continues through measure 20. The staff remains in G major with a key signature of two sharps. The time signature is common time (indicated by '8'). The music features sixteenth-note patterns throughout these measures.

A continuation of the musical score from the previous page. It begins at measure 20 and continues through measure 24. The staff remains in G major with a key signature of two sharps. The time signature is common time (indicated by '8'). The music features sixteenth-note patterns throughout these measures, with a dynamic marking 'rall.' appearing in measure 24.

Jean-François DELCAMP (1956)

VALSE DES LAMINAIRES, opus 35

Pour guitare

Allegro ($\text{♩} = \text{c. } 120$)

The sheet music for "Valse des Laminaires" features six staves of music for guitar. The first staff begins with a dynamic of *mf*, followed by a measure of *mp* with a 'rall.' instruction, and ends with *mf*. The second staff starts with *a tempo* and includes fingerings (1, 2, 3, 4) and a dynamic of *mp*. The third staff continues with *a tempo* and fingerings. The fourth staff begins with *mf* and ends with a dynamic of *#p*. The fifth staff starts with *mf*, followed by a measure of *mp* with a 'rall.' instruction, and ends with *mf*. The sixth staff begins with *a tempo* and includes dynamics of *f* and *mp*, along with fingerings and grace notes. The final staff begins with *mf* and ends with *mp*.

12

14

16

18

20

22

24

Stéphanie FORET BRETONNEUSE

2006

Pour guitare

$\text{D}=76$

1

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Ludovic-Alexandre MORIN

PETITE ETUDE

2006

Pour guitare

Andante



a tempo

Musical score page 2. The music continues in 2/4 time with a key signature of one sharp. Measure 6 starts with eighth-note patterns. A ritardando (rit.) is indicated. The dynamic changes to **mf**. Measures 7 and 8 show eighth-note patterns.

Musical score page 3. The music is in 2/4 time with a key signature of one sharp. Measure 12 starts with eighth-note patterns. The dynamic is **p**.

Musical score page 4. The music is in 2/4 time with a key signature of one sharp. Measure 17 starts with eighth-note patterns. A box indicates a change in position: **8va - - -**, **(2)** IV, **(3)** IV. The dynamic is **p**.

Musical score page 5. The music is in 2/4 time with a key signature of one sharp. Measure 23 starts with eighth-note patterns. A ritardando (rit.) is indicated. Measures 24 and 25 show eighth-note patterns. The dynamic is **p**.

ANONYME (ca. 1940)

LE BLUES

en do

Pour guitare



C7



F7



C7



C7



F7



F7



1

C7



C7



G7



F7



C7



G7



7

Gamme pentatonique / Pentatonic Scale

2

Gamme blues en do / C Blues scale

3

Giorgio SIGNORILE SUMMER SOUVENIR

2006

Pour guitare

66

i m a i m a

8 2 $\overline{\text{o}}$ p

2 $\overline{\text{o}}.$

3

8 2 $\overline{\text{P}}.$

2 $\overline{\text{o}}$

2 $\overline{\text{P}}$ 2 $\overline{\text{P}}:$

5

8 $\overline{\text{o}}$ 3 $\overline{\text{P}}$ 3 $\overline{\text{P}}$ 3 $\overline{\text{P}}$ 3 $\overline{\text{P}}$ 3 $\overline{\text{P}}$ 3 $\overline{\text{P}}$

C IV

7

8 $\overline{\text{P}}$ 4 $\overline{\text{P}}$ 2 $\overline{\text{P}}$ 3 $\overline{\text{P}}$ p 1 $\overline{\text{P}}$

mf

C IV

9

8 $\overline{\text{P}}$ 2 $\overline{\text{P}}$ 3 $\overline{\text{P}}$ 4 $\overline{\text{P}}$ 4 $\overline{\text{P}}$ 1 $\overline{\text{P}}$ 4 $\overline{\text{P}}$ 2 $\overline{\text{P}}$

11

8 4 $\overline{\text{P}}$ 1 $\overline{\text{P}}$ 4 $\overline{\text{P}}$ 2 $\overline{\text{P}}$ 2 $\overline{\text{P}}$ 1 $\overline{\text{P}}$ 4 $\overline{\text{P}}$ 2 $\overline{\text{P}}$

13

15

17

C IV

19

C IV

C IV

21

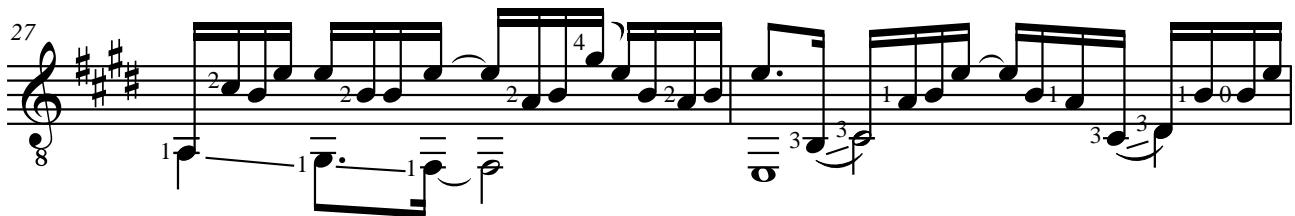
C IV

23

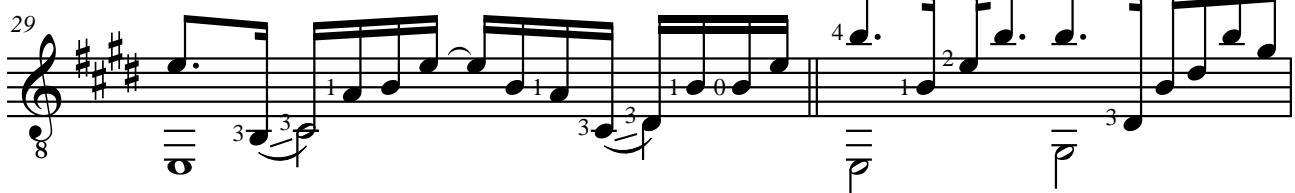
25

p i m a

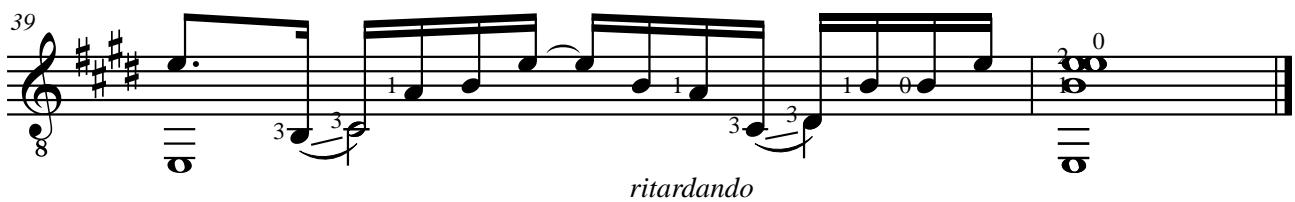
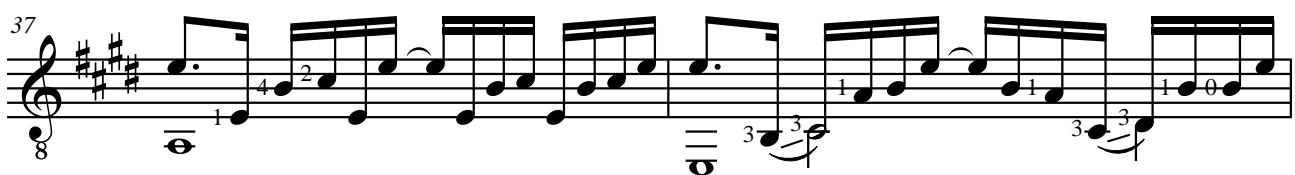
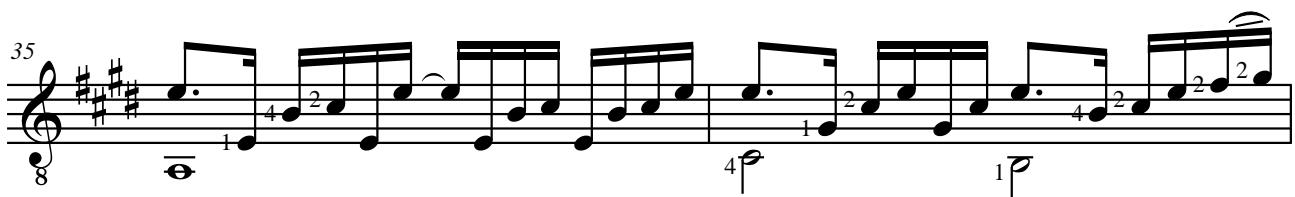
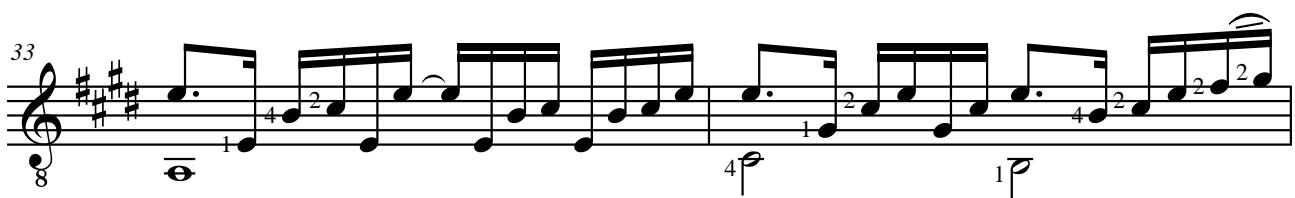
(6) *mf*



C IV



C IV



4



Classical guitar 47 Exercices

Jean-François DELCAMP (1956)
ETEINTE DES RESONANCES - FERMARE -
STRING DAMPING - RESONANCIA APAGADA
NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

(3)=FA#/F#

The sheet music consists of five sections, each numbered and circled:

- Section 1:** Treble clef, 3/2 time signature. Notes are primarily open strings (1, 2, 3, 4) with some muted notes indicated by a slash through the stem. Fingerings (1, 2, 3, 4) and a dynamic instruction "p i m a" are present.
- Section 2:** Treble clef, common time (C). Features sixteenth-note patterns with grace notes (marked with asterisks) and fingerings (1, 2, 3, 4).
- Section 3:** Treble clef, 3/4 time signature. Shows complex chords and bass notes. Fingerings (1, 2, 3, 4) and a dynamic instruction "C II" are included.
- Section 4:** Treble clef, 3/4 time signature. Features eighth-note chords with grace notes and fingerings (1, 2, 3, 4).
- Section 5:** Treble clef, 6/8 time signature. Includes dynamic markings "mf" and "mp", and a "rall." instruction. Fingerings (1, 2, 3, 4) are shown throughout.

Jean-François DELCAMP (1956)

EXTENSIONS

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

$\bullet = 84$

6

8 1 2 3 4 2 3 4 3 1 2 4 4 1 2 3

p p p p p p p p p p p p p p

7

8 1 2 3 4 2 3 4 3 1 2 4 4 1 2 3

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

8

8 1 2 3 4 2 3 4 3 1 2 4 4 1 2 3

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

9

8 1 2 3 4 2 3 4 3 1 2 4 4 1 2 3

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

10

8 1 2 3 4 2 3 4 3 1 2 4 4 1 2 3

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

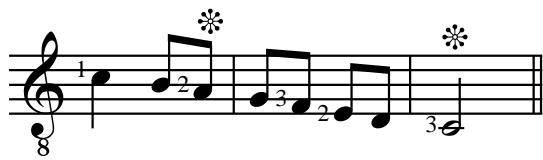
NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

RE mineur

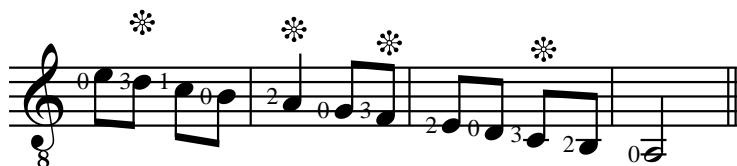
12

A musical score for piano. The left hand part is shown on a single staff. The key signature is one flat, and the time signature is common time (indicated by '8'). The melody consists of eighth-note patterns. Fingerings are indicated above the notes: 3-1, 3-1, 3-#1, 4-#1, 4-2, 1-3, 1-0, 3-1, 3-1, 2-0, 3-2, 0. Dynamic markings include a bracket over the first three measures labeled 'V - VII - V' and asterisks (*) placed above the 1-0 and 2-0 measures.



LA mineur

14



SOL Majeur

15

16||

MI mineur

V - IX -

RE Majeur

17

V - - - IX -



18

SI mineur

VI

LA Majeur

19

IV

IX

FA# mineur

(20)

MI Majeur

IV

DO# mineur

(22)

A

etc...

B

etc...

C

etc...

Jean-François DELCAMP (1956)

LEGATO STACCATO

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

$\bullet = 80$

(23)

m i m i
a m a m
a i a i

FA Majeur

$\bullet = 80$

(24)

X V

RE mineur

(25)

V VII V

Jean-François DELCAMP (1956)
GAMMES - SCALE - SCALES - ESCALAS
 NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

Gamme de Do majeur en sixtes $\bullet = 116$

(26)

i m i m i m i 4 1 4
 8 1 3 4 1 3 2 1 2 3 4
 p p p p p p 2 2 3 3 1
 (3)

Gamme de Sol majeur en octaves

(27)

i m i m i m 1 2 4 4 4 4
 8 3 2 1 3 2 1 3 1 2 1 2 1
 p p p p p p 3 2 1 3 2 1 3
 (3)

Gamme de Fa majeur en tierces

28

i m i m i m
p p p p p
6 5 4

2 3 1 3 1 3
4 1 3 2 4 2
5 6 1

Gamme de Sol majeur en tierces

29

i m i m i m
p p p p p
5 4 3 2

3 2 1 3 1 3
4 3 2 1 4 2
5 6 2

Gamme de Mi majeur en dixièmes

30

i m i m i i
p p p p p
4

4 2 1 4 2 1
4 2 1 4 2 1
4 1

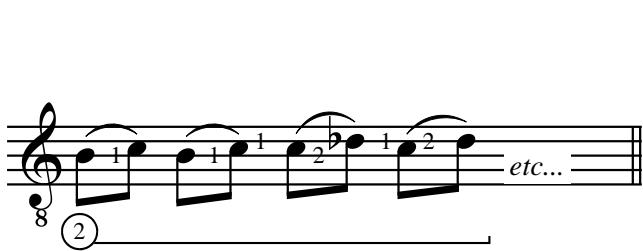
Jean-François DELCAMP (1956)
LIAISONS - LEGATURE - SLURS - LIGADOS
 NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

31

32

33



34

$\bullet = 116$

35

$\bullet = 76$

Jean-François DELCAMP (1956)

MORDANTS ET TRILLES

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4
pour les œuvres baroques

Pour guitare

<http://www.dolmetsch.com/musictheory23.htm>

Mordants DO majeur - Mordents C Major ♩ = 104

(36)

213 213 314 314 102 102 213 213

314 314 102 102 314 314 102

Mordants RE majeur - Mordents D Major ♩ = 104

(37)

213 213 102 102 314 314 213 213

Trilles DO majeur - Trills C Major $\text{♪} = 104$

38

Trilles RE majeur - Trills D Major $\text{♪} = 104$

39

Jean-François DELCAMP (1956)
ARPÈGES - ARPEGGI - ARPEGGIOS - ARPEGIOS

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

Mi mineur - E minor $\text{♩} = 116$

40

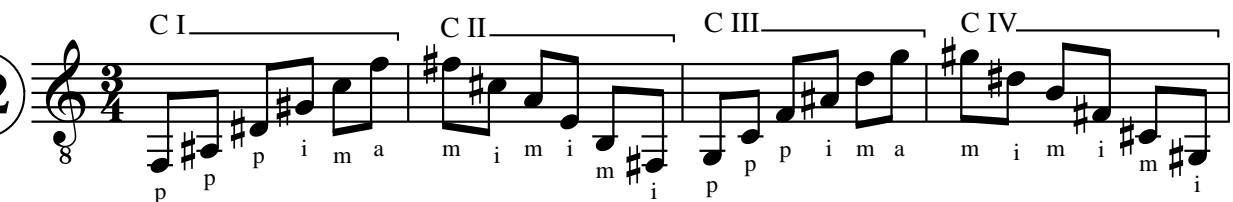
Do majeur

41

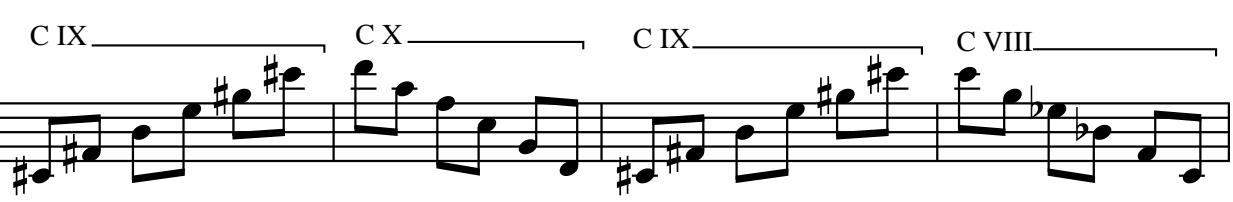
Jean-François DELCAMP (1956)
BARRÉ - BARRÉ - BARRÉ - CEJILLA
NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

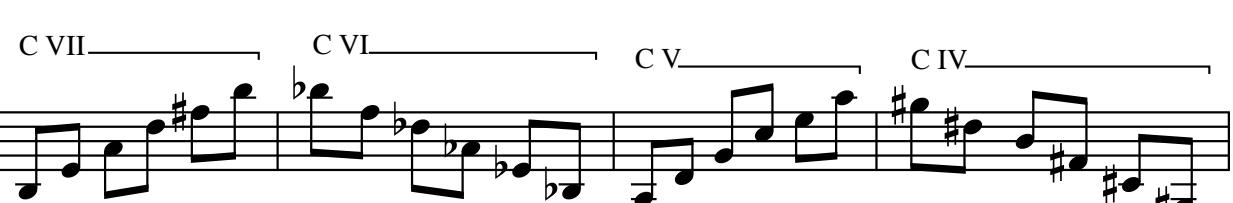
Pour guitare

42  = 80

C I ————— C II ————— C III ————— C IV —————


C V ————— C VI ————— C VII ————— C VIII —————


C IX ————— C X ————— C IX ————— C VIII —————


C VII ————— C VI ————— C V ————— C IV —————


C III ————— C II ————— C I ————— 



Jean-François DELCAMP (1956)

TERMINER - FERMARE - DAMP - APAGAR

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

Dans les exercices suivants, vous allez travailler l'enchainement des notes, c'est à dire que vous allez terminer une ou des notes au moment exact où vous commencez la ou les notes suivantes. Les exercices 43 à 46 sont pour les doigts de la main droite. Le signe (x) indique que le doigt de la main droite est posé sur la corde. L'exercice 47 est pour la main gauche : penchez le doigt gauche pour bloquer la corde voisine en même temps que vous commencez la nouvelle note.

Negli esercizi seguenti andrete a lavorare sulla successione delle note, cioè dovete terminare una o più note nel momento esatto in cui iniziate la o le note seguenti. Gli esercizi da 43 a 46 sono per le dita della mano dx. Il segno (x) indica che il dito della mano dx è posato sulla corda. L'esercizio 47 è per la mano sinistra: inclinate il dito sinistro per bloccare la corda vicina nello stesso momento in cui iniziate la nuova nota.

In the following exercises, you will work on getting a smooth join between notes, that is to say that you will end one or more notes at the exact moment that you start the following note (or notes). Exercises 43 to 46 are for the fingers of the right hand. The sign (x) indicates that the right hand finger is placed on the string. Exercise 47 is for the left hand: lean the left hand finger to damp the adjacent string at the same time as you start the new note.

En estos ejercicios, vais a ejercitarte el encadenamiento de las notas, o sea vais a acabar una o varias notas en el momento exacto en el que empezáis a tocar la o las notas siguientes. Los ejercicios 43 a 46 están hechos para los dedos de la mano derecha. La señal (x) indica que el dedo de la mano derecha se apoya sobre la cuerda. El objetivo del ejercicio 47 es ejercitarte la mano izquierda: a la vez que se está posicionando el dedo de la mano izquierda para preparar la nota, inclinar el dedo de la mano izquierda que va a presionar la cuerda hacia abajo. El objetivo de esta posición es apagar la vibración de la cuerda que hemos tocado justo antes.

43

44

45

46

47

Jean-François DELCAMP (1956)

IMPROVISATION

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

Travail d'improvisation D04. Ce travail d'improvisation est à faire plusieurs fois par semaine pendant plusieurs mois. Variez les nuances, les timbres, les rythmes. Ne faites jamais deux fois la même chose, car cela ne serait plus de l'improvisation, cela serait de la composition.

Lavoro di improvvisazione D04. Questo lavoro di improvvisazione va fatto molte volte a settimana per molti mesi. Variate l'intensità (mf, pp, ff, p...), i timbri, i ritmi. Non fate mai due volte la stessa cosa, perché non si tratterebbe più di improvvisazione, ma sarebbe composizione.

Improvisation work - D04. These exercises in improvisation are to be done several times a week, for several months. Vary the volume (mf, pp, ff, p ...), timbres and rhythms. Never play the same thing twice, because it would cease to be improvisation, and would become composition.

Trabajo de improvisación - D04. Estos ejercicios de improvisación se tienen que hacer varias veces por semana, durante varios meses. Variad el volumen (mf, pp, ff, p ...), timbres y ritmos. Nunca toquéis lo mismo dos veces, porque entonces dejaría de ser improvisación para ser composición.

1/ Improvisez sur une seule note (LA) pendant 20 secondes.

1/ Improvvisate su una sola nota (LA) per 20 secondi.

1/ Improvise on a single note (A) for 20 seconds.

1/ Improvisad usando una única nota (LA) durante 20

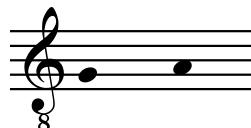


2/ Improvisez avec ces 2 seules notes (SOL LA) pendant 20 secondes.

2/ Improvvisate su queste due sole note (SOL LA) per 20 secondi.

2/ Improvise using only two notes (G A) for 20 seconds.

2/ Improvisad usando sólo dos notas (SOL LA) durante 20 segundos.

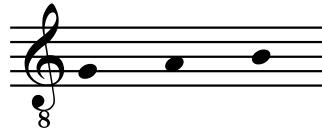


3/ Improvisez avec ces 3 seules notes (SOL LA SI) pendant 20 secondes.

3/ Improvvisate su queste tre sole note (SOL LA SI) per 20 secondi.

3/ Improvise using only three notes (G A B) for 20 seconds.

3/ Improvisad usando sólo tres notas (SOL LA SI) durante 20 segundos.

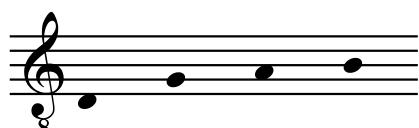


4/ Improvisez avec ces 4 notes (RE SOL LA SI) pendant 20 secondes.

4/ Improvvisate su queste 4 note (RE SOL LA SI) per 20 secondi.

4/ Improvise using only 4 notes (D G A B) for 20 seconds.

4/ Improvisad usando sólo 4 notas (RE SOL LA SI) durante 20 segundos.

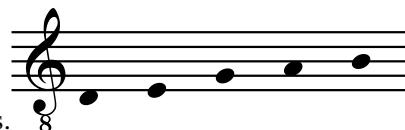


5/ Improvisez avec ces 5 notes (RE MI SOL LA SI) pendant 20 secondes.

5/ Improvvisate su queste 5 note (RE MI SOL LA SI) per 20 secondi.

5/ Improvise using only 5 notes (D E G A B) for 20 seconds.

5/ Improvisad usando sólo 5 notas (RE MI SOL LA SI) durante 20 segundos.



6/ Improvisez avec ces 6 notes (RE MI SOL LA SI DO) pendant 20'.

6/ Improvvisate su queste 6 note (RE MI SOL LA SI DO) per 20'.

6/ Improvise using only 6 notes (D E G A B C) for 20'.

6/ Improvisad usando 6 notas (RE MI SOL LA SI DO) durante 20'.

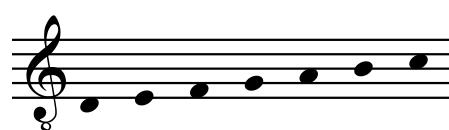


7/ Improvisez avec ces 7 notes (RE MI FA SOL LA SI DO) pendant 20'.

7/ Improvvisate su queste 7 note (RE MI FA SOL LA SI DO) per 20'.

7/ Improvise using only 7 notes (D E F G A B C) for 20'.

7/ Improvisad usando 7 notas (RE MI FA SOL LA SI DO) durante 20'.



8/ Sur la basse de VALSE, improvisez une mélodie avec ces 7 seules notes (SOL# LA SI DO# RE MI FA#).

8/ Sulla base della VALSE, improvvisate una melodia con queste sole 7 note (SOL# LA SI DO# RE MI FA#).

8/ Improvise a melody upon the bass-line of VALSE, using only these 7 notes (G# A B C# D E F#).

8/ Improvisad una melodía sobre la línea de bajos de VALSE, usando sólo esas 7 notas (SOL# LA SI DO# RE MI FA#).

VALSE

9/ Sur la basse de DANSE, improvisez une mélodie avec ces 7 seules notes (SOL# LA SI DO# RE MI FA#).

9/ Sulla base di DANSE, improvvisate una melodia con queste sole 7 note (SOL# LA SI DO# RE MI FA#).

9/ Improvise a melody upon the bass-line of DANSE, using only these 7 notes (G# A B C# D E F#).

9/ Improvisad una melodía sobre la línea de bajos de DANSE, usando sólo esas 7 notas (SOL# LA SI DO# RE MI FA#).

DANSE

10/ Improvisez une mélodie sur la séquence harmonique de Saltaren.

10/ Improvvisate una melodia sulla sequenza armonica di Saltaren.

10/ Improvise a melody upon the harmonic sequence of Saltaren.

10/ Improvisad una melodía sobre la secuencia armónica de Saltaren.

11/ Improvisez des arpèges sur la séquence harmonique de Saltaren.

11/ Improvvisate degli arpeggi sulla sequenza armonica di Saltaren.

11/ Improvise an arpeggio upon the harmonic sequence of Saltaren.

11/ Improvisad arpegios sobre la secuencia armónica de Saltaren.

12/ Improvisez en accords sur la séquence harmonique de Saltaren.

12/ Improvvisate con accordi sulla sequenza armonica di Saltaren.

12/ Improvise in chords upon the harmonic sequence of Saltaren.

12/ Improvisad acordes sobre la secuencia armónica de Saltaren.

Musical notation for exercise 10. It shows a sequence of chords in G major (3/4 time). The chords are: G major (root position), C major (root position), D major (root position), E major (root position), A major (root position), B major (root position), C major (root position), and D major (root position). Fingerings (1, 2, 3, 4) and attack marks (upward and downward arrows) are indicated below each note. The tempo is 48 BPM.

13/ Improvisez une mélodie sur la séquence harmonique des Folias.

13/ Improvvisate una melodia sulla sequenza armonica di Folias.

13/ Improvise a melody upon the harmonic sequence of Folias.

13/ Improvisad una melodía sobre la secuencia armónica de Folias.

14/ Improvisez des arpèges sur la séquence harmonique des Folias.

14/ Improvvisate degli arpeggi sulla sequenza armonica di Folias.

14/ Improvise arpeggios upon the harmonic sequence of Folias.

14/ Improvisad arpegios sobre la secuencia armónica de Folias.

15/ Improvisez en accords sur la séquence harmonique des Folias.

15/ Improvvisate con accordi sulla sequenza armonica di Folias.

15/ Improvise in chords upon the harmonic sequence of Folias.

15/ Improvisad acordes sobre la secuencia armónica de Folias.

Musical notation for exercises 13-15. It shows three staves of chords in G major (3/4 time). The first staff starts with G major (root position) and continues with C major (root position), D major (root position), E major (root position), A major (root position), B major (root position), C major (root position), and D major (root position). The second staff starts with G major (root position) and continues with C major (root position), D major (root position), E major (root position), A major (root position), B major (root position), C major (root position), and D major (root position). The third staff starts with G major (root position) and continues with C major (root position), D major (root position), E major (root position), A major (root position), B major (root position), C major (root position), and D major (root position). Fingerings (1, 2, 3, 4) and attack marks (upward and downward arrows) are indicated below each note. The tempo is 50 BPM. A bracket labeled 'C I' covers the last four chords of the first staff and the first four chords of the second staff.

16/ Improvisez une mélodie sur la séquence harmonique de Españoleta.

16/ Improvvisate una melodia sulla sequenza armonica di Españoleta.

16/ Improvise a melody upon the harmonic sequence of Españoleta.

16/ Improvisad una melodía sobre la secuencia armónica de Españoleta.

17/ Improvisez des arpèges sur la séquence harmonique de Españoleta.

17/ Improvvisate degli arpeggi sulla sequenza armonica di Españoleta.

17/ Improvise arpeggios upon the harmonic sequence of Españoleta.

17/ Improvisad arpegios sobre la secuencia armónica de Españoleta.

18/ Improvisez en accords sur la séquence harmonique de Españoleta.

18/ Improvvisate con accordi sulla sequenza armonica di Españoleta.

18/ Improvise in chords upon the harmonic sequence of Españoleta.

18/ Improvisad acordes sobre la secuencia armónica de Españoleta.

Españoleta

The musical score consists of five staves of music for a single player. Each staff begins with a treble clef and a key signature of one flat. The first four staves are in common time (indicated by '8'). The fifth staff is in 2/4 time (indicated by '2'). The music is composed of eighth-note chords. Fingerings are indicated by numbers above or below the notes. Letter labels (E, B, G, H, C, I) are placed above certain notes to mark specific points of interest or technique. The first staff starts with E, followed by B, G, and H. The second staff starts with B, followed by G. The third staff starts with E, followed by I. The fourth staff starts with E, followed by E. The fifth staff starts with E, followed by I, O, I, and E.

19/ jouez et ornementez dans le style de l'époque : Españoleta de Gaspar Sanz, page 16 (D03).

19/ suonate e abbellite nello stile dell'epoca : Españoleta di Gaspar Sanz, pag. 16 (D03).

19/ play and ornament in the style of the period: Españoleta by Gaspar Sanz, page 16 (D03).

19/ tocad y ornamentad en el estilo de la época : Españoleta de Gaspar Sanz, pagina 16 (D03).

20/ inventez et jouez vos diminutions de : Españoleta de Gaspar Sanz, page 16 (D03).

20/ inventate e suonate le diminuzioni di : Españoleta di Gaspar Sanz, page 16 (D03).

20/ make up and play your own divisions on: Españoleta by Gaspar Sanz, page 16 (D03).

20/ inventad y tocad vuestras disminuciones de : Españoleta de Garpar Sanz, página 16 (D03).

Exemple de diminutions :

D02 pages 40, 41, 42 : Ferdinando CARULLI (1770-1841) - VALSE VARIEE Opus 241 - Les variations sont des diminutions de la valse.

D02 pages 52 et 53 : Fernando SOR (1778-1839) - LEÇON VIII & IX opus 60 - La leçon IX est une diminution de la leçon VIII.

D03 page 6 : Adrian LE ROY (ca. 1520-1598) - PREMIER BRANSLE DE POICTOU - Les mesures 26 à 48 sont la diminution des mesures 1 à 24.

D03 page 9 : Guillaume MORLAYER (1510?-1558?) - GAILLARDE - Les mesures 9 à 16 sont la diminution des mesures 1 à 8.

D03 page 14 : Francis CUTTING (ca. 1600) - PACKINGTON'S POUND - Les mesures 9 à 16 sont la diminution des mesures 1 à 8. Les mesures 25 à 32 sont la diminution des mesures 17 à 24. Les mesures 41 à 48 sont la diminution des mesures 33 à 40.

D03 page 17 : Gaspar SANZ (ca. 1640-1710) - GALLARDA - La deuxième partie est une diminution de la première partie.

D04 page 14 : Guillaume MORLAYER (1510?-1558?) - GAILLARDE - de "Le second livre de chansons" Paris 1553 - Les mesures 9 à 16 sont la diminution des mesures 1 à 8.

D04 page 20 : Adrian LE ROY (ca. 1520-1598) - ALMANDE "la mon amy la" - Les mesures 5 à 8 sont la diminution des mesures 1 à 4. Les mesures 13 à 16 sont la diminution des mesures 9 à 12.

D04 page 24 : ANONYME (1600) - THE SICK TUNE - Les mesures 5 à 8 sont la diminution des mesures 1 à 4. Les mesures 13 à 16 sont la diminution des mesures 9 à 12.

D05 page 30 : Robert JOHNSON (1542-1603) - ALMAN VII - Les mesures 9 à 16 sont la diminution des mesures 1 à 8. Les mesures 25 à 32 sont la diminution des mesures 17 à 24.

D06 page 18 : Adrian LE ROY (1520-1598) - PASSEMEZE - Les mesures 19 à 34 sont la diminution des mesures 3 à 18.

D06 page 66 : Mauro GIULIANI (1781-1829) - SONATINE opus 71 N°1 - Maestoso - Les mesures 17 à 32 sont la diminution des mesures 1 à 16. Les mesures 33 à 48 sont la diminution des mesures 1 à 16. Les mesures 49 à 64 sont la diminution des mesures 1 à 16.

Esempi di diminuzioni nei miei PDF :

D02 pag. 40, 41, 42 : Ferdinando CARULLI (1770-1841) - VALZER CON VARIAZIONI Opus 241 - Le variazioni sono delle diminuzioni del valzer.

D02 pag.52 e 53 : Fernando SOR (1778-1839) - LEZIONE VIII e IX opus 60 - La lezione IX è una diminuzione della lezione VIII.

D03 pag.6 : Adrian LE ROY (ca. 1520-1598) - PRIMA BRANSLE DE POICTOU - Le misure da 26 a 48 sono la diminuzione delle misure da 1 a 24.

D03 pag.9 : Guillaume MORLAYER (1510?-1558?) - GAILLARDE - Le misure da 9 a 16 sono la diminuzione delle misure da 1 a 8.

D03 pag.14 : Francis CUTTING (ca. 1600) - PACKINGTON'S POUND - Le misure da 9 a 16 sono la diminuzione delle misure da 1 a 8. Le misure da 25 a 32 sono la diminuzione delle misure da 17 a 24. Le misure da 41 a 48 sono la diminuzione delle misure da 33 a 40.

D03 pag.17 : Gaspar SANZ (ca. 1640-1710) - GALLARDA - La seconda parte è una diminuzione della prima parte.

D04 pag.14 : Guillaume MORLAYER (1510?-1558?) - GAILLARDE - da "Il secondo libro di canzoni" Paris 1553 - Le misure da 9 a 16 sono la diminuzione delle misure da 1 a 8.

D04 pag.20 : Adrian LE ROY (ca. 1520-1598) - ALMANDE "la mon amy la" - Le misure da 5 a 8 sono la diminuzione delle misure da 1 a 4. Le misure da 13 a 16 sono la diminuzione delle misure da 9 a 12.

D04 pag.24 : ANONYME (1600) - THE SICK TUNE - Le misure da 5 a 8 sono la diminuzione delle misure da 1 a 4. Le misure da 13 a 16 sono la diminuzione delle misure da 9 a 12.

D05 pag. 30 : Robert JOHNSON (1542-1603) - ALMAN VII - Le misure da 9 a 16 sono la diminuzione delle misure da 1 a 8. Le misure da 25 a 32 sono la diminuzione delle misure da 17 a 24.

D06 pag. 18 : Adrian LE ROY (1520-1598) - PASSEMEZE - Le misure da 19 a 34 sono la diminuzione delle misure da 3 a 18.

D06 pag.66 : Mauro GIULIANI (1781-1829) - SONATINA opus 71 N°1 - Maestoso - Le misure da 17 a 32 sono la diminuzione delle misure da 1 a 16. Le misure da 33 a 48 sono la diminuzione delle misure da 1 a 16. Le misure da 49 a 64 sono la diminuzione delle misure da 1 a 16.

Examples of divisions in my PDFs:

D02 pages 40, 41, 42: Ferdinando CARULLI (1770-1841) - VALSE VARIEE Opus 241 - The variations are divisions on the valse.

D02 pages 52 and 53: Fernando SOR (1778-1839) - LEÇON VIII & IX opus 60 - Leçon IX is a division on leçon VIII.

D03 page 6: Adrian LE ROY (ca. 1520-1598) - PREMIER BRANSLE DE POICTOU - Bars 26 to 48 are a division on bars 1 to 24.

D03 page 9: Guillaume MORLAYE (1510?-1558?) - GAILLARDE - Bars 9 to 16 are a division on bars 1 to 8.

D03 page 14: Francis CUTTING (ca. 1600) - PACKINGTON'S POUND - Bars 9 to 16 are a division on bars 1 to 8. Bars 25 to 32 are a division on bars 17 to 24. Bars 41 to 48 are a division on bars 33 to 40.

D03 page 17: Gaspar SANZ (ca. 1640-1710) - GALLARDA - The second section is a division on the first section.

D04 page 14: Guillaume MORLAYE (1510?-1558?) - GAILLARDE - de "Le second livre de chansons" Paris 1553 - Bars 9 to 16 are a division on bars 1 to 8.

D04 page 20: Adrian LE ROY (ca. 1520-1598) - ALMANDE "la mon amy la" - Bars 5 to 8 are a division on bars 1 to 4. Bars 13 to 16 are a division on bars 9 to 12.

D04 page 24: ANONYME (1600) - THE SICK TUNE - Bars 5 to 8 are a division on bars 1 to 4. Bars 13 to 16 are a division on bars 9 to 12.

D05 page 30: Robert JOHNSON (1542-1603) - ALMAN VII - Bars 9 to 16 are a division on bars 1 to 8. Bars 25 to 32 are a division on bars 17 to 24.

D06 page 18: Adrian LE ROY (1520-1598) - PASSEMEZE - Bars 19 to 34 are a division on bars 3 to 18.

D06 page 66: Mauro GIULIANI (1781-1829) - SONATINE opus 71 N°1 - Maestoso - Bars 17 to 32 are a division on bars 1 to 16. Bars 33 to 48 are a division on bars 1 to 16. Bars 49 to 64 are a division on bars 1 to 16.

Ejemplos de disminuciones en mis PDF :

D02 páginas 40, 41, 42 : Ferdinando CARULLI (1770-1841) – Valse Variée Opus 241 - Las variaciones son disminuciones del Vals

D02 páginas 52 y 53 : Fernando SOR (1778-1839) – Lecciones VII y IX opus 60 - La lección IX es una disminución de la lección VIII

D03 página 6 : Adrian LE ROY (ca. 1520-1598) – Primer Branle de Poictou - Los compases 26 al 48 son la disminución de los compases 1 al 24

D03 página 9 : Giullaume MORLAYE (1510 ? - 1558?) - GAILLARDE - Los compases 9 al 16 son la disminución de los compases 1 al 8

D03 página 14 : Francis CUTTING (ca 1600) – PACKINGTON'S POUND - Los compases 9 al 16 son la disminución de los compases 1 al 8. Los compases 25 al 32 son la disminución de los compases 17 al 24. Los compases 41 al 48 son la disminución de los compases 33 al 40

D03 pagina 17 : Gaspar SANZ (ca. 1640-1710) - GALLARDA - La segunda parte es una disminución de la primera parte

D04 página 14 : Guillaume MORLAYE (1510?-1558?) - GAILLARDE – del Segundo libro de canciones París 1553 - Los compases 9 al 16 son disminuciones de los compases 1 al 8

D04 página 24 : Adrian LE ROY (ca. 1520-1598) - ALLEMANDE "la mon ami la" - Los compases 5 al 8 son la disminución de los compases 1 al 4

Los compases 13 al 16 son la disminución de los compases 9 al 12.

D04 página 24 : ANONIMO (1600) – THE SICK TUNE - Los compases 5 al 8 son disminuciones de los compases 1 al 4. Los compases 13 al 16 son disminuciones de los compases 9 al 12.

D05 página 30 : Robert JOHNSON (1542-1603) – ALMAN VII - Los compases 9 al 16 son disminuciones de los compases 1 al 8. Los compases 25 al 32 son la disminución de los compases 17 al 24.

D06 página 18 : Adrian LE ROY (1520-1598) – PASSEMEZO - Los compases 19 al 34 son la disminución de los compases 3 al 18

D06 página 66 : Mauro GIULIANI (1781-1829) – SONATINA opus 71 n°1 – Maestoso - Los compases 17 al 32 son la disminución de los compases 1 al 16. Los compases 33 al 48 son la disminución de los compases 1 al 16. Los compases 49 al 64 son la disminución de los compases 1 al 16.

Mauro GIULIANI (1781-1829)

DEGLI ARPEGGI 19-47 Studio per la chitarra opera 1a

The sheet music consists of 14 staves of guitar tablature. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tablature uses a six-string system where each string is represented by a vertical line with horizontal dashes indicating fret positions. Arpeggios are indicated by vertical dotted lines between the strings. Fingerings are shown above the strings, such as '0', '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', and '32'. The first staff is labeled 'Nº 19.', the second 'Nº 20.', the third 'Nº 21.', the fourth 'Nº 22.', the fifth 'Nº 23.', the sixth 'Nº 24.', the seventh 'Nº 25.', the eighth 'Nº 26.', the ninth 'Nº 27.', the tenth 'Nº 28.', the eleventh 'Nº 29.', the twelfth 'Nº 30.', the thirteenth 'Nº 31.', and the fourteenth 'Nº 32.'.

Nº 33.

Nº 34.

Nº 35.

Nº 36.

Nº 37.

Nº 38.

Nº 39.

Nº 40.

Nº 41.

Nº 42.

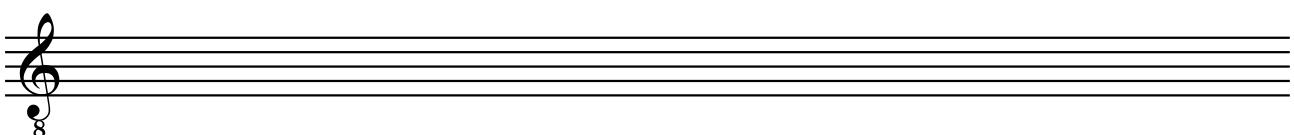
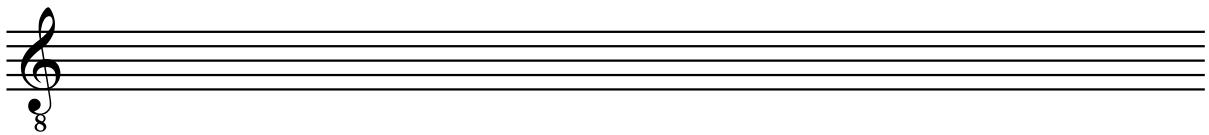
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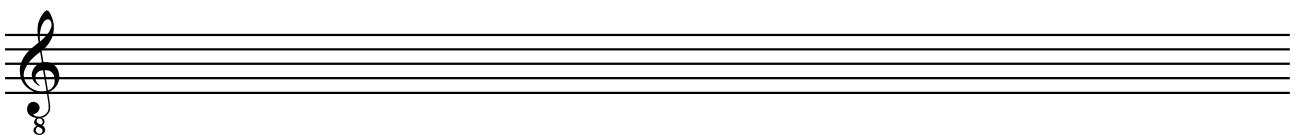
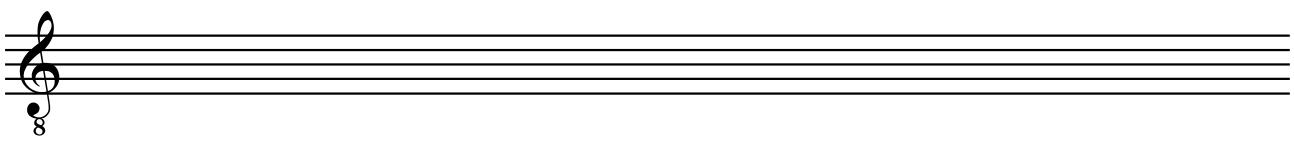
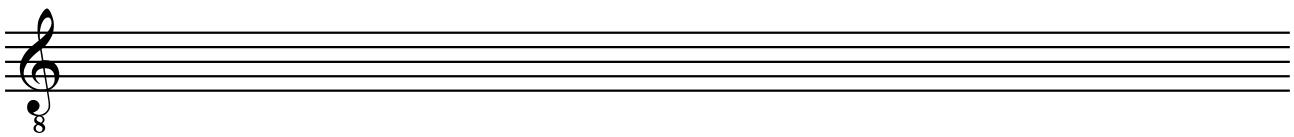
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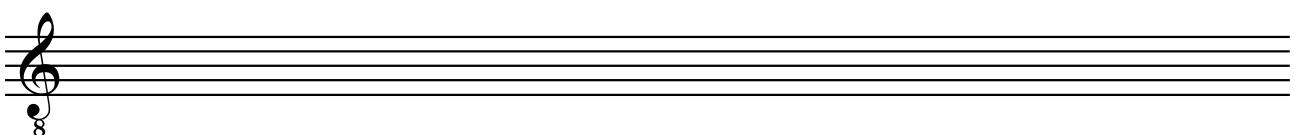
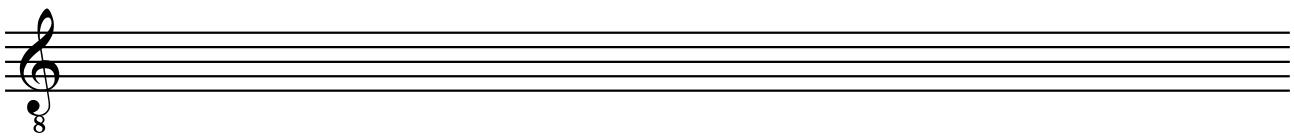
Nº 45.

Nº 46.

Nº 47.







Classical guitar method, Volume D01, Beginner level - Anonyme : A la claire fontaine - Ah ! Mon beau château - Ah vous dirais-je maman - Alouette, gentille alouette - Au clair de la lune - Cadet Rousselle - C'est la cloche du vieux manoir - Chanson Italienne - Complainte de Mandrin - Danse anglaise - Danse villageoise - Donnes moi la fleur - Doucement, doucement - Fais dodo, colas mon p'tit frère - Frère Jacques - Il est minuit - J'ai du bon tabac - Jig - La bonne aventure - La Cucaracha - La tête bizarre - Le coucou - Lo, nous marchons sur un étroit chemin - London's burning - Lundi matin - Menuet en ré majeur - No le daba el sol - O bella ciao - Old Mac Donald - Quand j'étais chez mon père - Ricercar en la mineur - Savez vous planter des choux ? - Scarborough Fair - Sur le pont d'Avignon - Une souris verte - Vent frais, vent du matin - Volt - Adrian Le Roy : Branles de Poictou n°2 et 4 - Gaspar Sanz : Villano - J. A. P. Schultz : Air - Joseph Küffner : Andantino [duo] - Andante [duo] - Fernando Sor : Leçons Op. 60 n°1, 2 et 3 - Dionisio Aguado : Lección 5a - Valse - Matteo Carcassi : Exercice Op. 59 - Johann Kaspar Mertz : Übungen im Wechsel - Antonio Cano-Curriela : Lección 1 - Patty & Mildred J. Hill : Good-Morning To All - Pascual Roch : Exercices de simple alternation - Jean-François Delcamp : Accompagnement de blues - Apoyando - Accords - Arpèges - Brefs n°1, 2 et 3 - Coquillage - Cordes à vide - Damp - Gammes de do majeur - Gamme de sol majeur - Gammes en tierces et liaisons - Improvisation - Polyphonie - Rythme - Sol La Si Do - Si Si Re.

Volume D02 - Anonyme : A canoa virou - Atoye - Irish Tune - Dans les jardins de mon père - Dos palomas - Danse d'Avila - Que ne suis-je la fougère - Pavane en La mineur - Un éléphant qui se balançait - Red river valley - Whiskey in the jar - Hans Judenkönig : Christ ist erstanden - Thoinot Arbeau : Pavane - Adrian Le Roy : Branle de Poictou n° 3 - Gaspar Sanz : Batalla - Dance de las hachas - Espanoleta - Dance de las hachas - La Tarentela - 2 Villanos - Torneo - Nicolas Derosiers : Chaconne - John Anton Logy : Gigue - Johann Krieger : Menuet - Ferdinando Carulli : Andantino - Sautillante - Arpeggi di tre note - Valse variée - Valse en La majeur - Allegretto - Écossaise Op. 121 - Escozzese n°13 Op. 24 - Poco Allegretto - Rondo - Joseph Küffner : Andante n°1 [duo] - Andante n°2 [duo] - Ländler [duo] - Ecossaise [duo] - Fernando Sor : Andante n°1 Op. 44 - Allegretto n°2 Op. 44 - Leçons Op. 60 n° 5, 8, 9 et 15 - Leçon 1 Op. 31 - Valse n°1 Op. 51 - Juan Bobrowicz : Danse - Joseph Meissonnier : Andante - Mauro Giuliani : Écossaise - Dionisio Aguado : Lecciones 8a, 8b, 9a - Matteo Carcassi : Andante - Sauteuse - Felix Horetzky : Amusement - Stephen Collins Foster : Oh! Susanna - José Ferrer Y Esteve : Ejercicio n°6 - Clément Pic : Le cow-boy de Charleroi - Jean-François Delcamp : Interlude - Soleares - Malagueña - Petit Boogie - Exercices : Liaisons - Éteinte des résonances - Extensions - Arpèges - Cejilla - Gammes - Gammes en tierces - Improvisation.

Volume D03 - Anonyme : Greensleeves - Gwin ar c'hallaoued - Maro Pontkalleg - Passemeyeze - Valse en sol - Vidalita - O cravo e a rosa - Carnavalito - Samba lele - Nesta rua - Giorgio Mainerio : Schiarazula Marazula - Guillaume Morlave : Gaillarde - Adrian Le Roy : Branles de Bourgogne n° 1 et 3 - Emmanuel Adriaenssen : Branle anglais - Santino Garsi da Parma : Correnta - Francis Cutting : Packington's Pound - Gaspar Sanz : Abecedario italiano - Canciones - Clarin de los mosqueteros - Clarines y trompetas - Dance de las hachas - Espanoleta - Folias - Gallarda - Jacaras - La Buelta - La Coquina Francesa - La Garzona - La minima de Portugal - La Miñona de cataluña - Lantururu - Las hachas - Le Esfacheta de Napoles - Paradetas - Pavana - Rujero - Johann Kaspar Fischer : Gavotte - Turlough O'Carolan : Brian Boru's March - Johann Sebastian Bach : Menuets BWV 1007 - Michel Corrette : Aux armes camarades - Ramonez-ci ramonez-là - Joseph Haydn : Menuet - Ferdinando Carulli : Allegretto - Andante - Arpeggi - 2 Valses - Prélude 4 Op. 114 - Antonio Nava : Valse - Fernando Sor : Exercice n°1 et 2 Op. 35 - Leçons Op. 60 n°7, 11, 12, 13 et 14 - Niccolò Paganini : Ghiribizzi 1, 23 - Valtz - Dionisio Aguado : Ejercicios n°4 et 7 Op. 6 - Ejercicio n°4 - Lección n°15 et 19 - Matteo Carcassi : Allegretto - Andantino - Marche - Valse - José Ferrer Y Esteve : Ejercicio n°9 - Jean-François Delcamp : Tango - Malagueña facile - Avec la gamme pentatonique - Préambule - En barque - Exercices : Accords - Arpèges - Cejilla - Éteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles - Improvisation.

Volume D04 - Anonyme : Mi favorita - Scarborough fair - Se io m'accorgo ben - Le blues - The sick tune - Don Luys Milán : Pavanes n° I, II, III - Diego Pisador : Pavana - Guillaume Morlave : Galliarde - Villanesque - Pietro Paulo Borrono da Milano : Pescatore che va cantando - Adrian Le Roy : Almande - Branles de Bourgogne n° 1 et 5 - John Dowland : Mistris Winters Jumpe - Orlando Sleepeth - Gaspar Sanz : Zarabanda - Villanos - Jan Antonín Losy : Ciacona - Aria - Capriccio - Sarabande - Gigue - Menuet - Ciacona sobre las Folias - Robert de Visée : Menuet - François Campion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Whilh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo - Prelude Op. 114 n°7 - Fernando Sor : Exercices Op. 35 n°13, 17 et 22 - Valse - Mauro Giuliani : Etude - Valse - Allegro - La Tarentella - Arpeggi Op. 1 - Anton Diabelli : Prélude n°6 Op. 103 - Niccolò Paganini : Ghiribizzi 17, 24 et 37 - Perigoldino - Dionisio Aguado : Valse - Matteo Carcassi : Valse Op. 11 - Valse Op. 23 - Minuetto Op. 14 - Minuetto Op. 21 - Johann Strauss : Lockvögel - Johann Kaspar Mertz : Valse - Napoléon Coste : Barcarolle - Francesco Roggi : Lu primm'ammore - Francisco Tárrega : Preludio pentatonic - Estudio en mi - Preludio sobre los gruppitos - Preludio en la - Estudio ostinato - Andantino - Julio Salvador Sagreras : Maria Luisa - Štěpán Rak : Nostalgický Valcik - Jean-François Delcamp : Blues de la cabane - Rue des trois frères - Valse des laminaires - Stéphanie Foret : Bretonneuse - Ludovic-Alexandre Morin : Petite étude - Giorgio Signorile : Summer souvenir - Jean-François Delcamp : Exercices : Éteinte des résonances - Legato staccato - Liaisons - Mordants et trilles - Arpèges -

Gammes - Cejilla - Extensions - Improvisation.

Volume D05 - Luys de Narváez : Cancion del Imperador - Guardame las vacas - Tres diferencias - Hans Neusiedler : Wascha mesa - Alonso Mudarra : Romanesca - Gallarda - Adrian Le Roy : Branle de Bourgogne n° 2 - Giulio Cesare Barbeta : Moresca detta le canarie - Santino Garsi da Parma : Ballo - Anonyme : Vaghe bellezze et blonde, Danza, Gagliarda, Bianca fiore, Passacaglia, Se io m'accorgo ben d'un altro amante, Saltarello - John Dowland : Lady Laiton's almain - Jean Baptiste Besard : Ballet - Robert Johnson : Alman VII - Gaspar Sanz : 2 Canarios - Preludio - Pavanas por la D - François Campion : Prélude - Gigue - Santiago de Murcia : Prélude - Allegro - Notenbüchlein Für A. M. Bach : Menuet Anh. 132 - Johann Sebastian Bach : Prélude BWV 1007 - Giuseppe Antonio Brescianello : Allegro - François de Fossa : Campanella - Fernando Sor : Valse Op. 13 - Leçon Op. 31 n°21 - Exercice Op. 35 n°8 - Leçon Op. 60 n°18 - Mauro Giuliani : Arpeggi - Niccolò Paganini : Ghiribizzo 38 - Sonata n°4 - Dionisio Aguado : Ejercicio n°10 et 19 - Matteo Carcassi : Etudes Op. 60 n°1, 3, 16 et 18 - Johann Strauss : Idyllen - Johann Kaspar Mertz : Ländler Op. 9 n°4 - Ländler Op. 12 n°1 - Napoléon Coste : Etudes Op. 38 n°1 et 2 - Etude n°13 - Leçon n°24 - Cristóbal Oudrid : El postillon de la rioja - Julián Arcas : Manuelito - La Saltarina - Preludio - Francisco Tárrega : Lágrima - Estudio en forma de Minuetto - Estudio en mi - 4 Estudios - Anonyme : Melodía de Sor - Antonio Jiménez Manjón : Balada - Salvador Resgrasa : ¿Cómo le va del ojo? - Julio Salvador Sagreras - Lección n°11 - Enrico Aloisi : Estelle - Zequinha de Abreu : Tardes em Lindoia - Amando sobre o Mar - João Teixeira Guimarães : Sons de Carrillhões - Agustín Barrios Mangoré : El Sueño de la Muñequita - Estudio del ligado - Américo Jacomino : Arrepentida - Jean-François Delcamp : Berceuse - Prélude n°1 - Isabelle - Tango - Mordants et trilles - Arpèges - Cejilla - Éteintes - Extensions - Gammes - Harmoniques - Liaisons - Polyphonie - Vélocité - Triolets - Pierre Tremblay : Contine.

Volume D06 - Francesco Canova da Milano : Fantasias VI et XX - Luys de Narváez : Arde corazon arde - Ya se asienta el rey Ramiro - Don Luys Milán : Pavane VI - Fantaisie XVI - Alonso Mudarra : Fantasias 1 et 13 - Conde claros - Pavane - Grégoire Brayssing : Fantasie V - Adrian Le Roy : Passemese - John Dowland : Tarleton's riserrectione - Lady Hunsdon's puffs - Gaspar Sanz : 2 fugues - Gallardas - Folias - François Campion : Fugue - Notenbüchlein für A. M. Bach : Marche, Menuets, Musette - Johann Sebastian Bach : Bourrée BWV 996 - Sarabande BWV 1002 - Gavottes BWV 1012 - Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 - Sylvius Leopold Weiss : Capriccio - Giuseppe Antonio Brescianello : Allegro - Wenzeslaus Thomas Matiegka : Menuetto - Fernando Sor : Cantabile - Leçons Op. 31 n°16 et 20 - Mauro Giuliani : Sonatine - Arpeggi Op. 1 - Dionisio Aguado : Estudios n°14, 15 et 29 - Matteo Carcassi : Études n°7 et 19 - Johann Strauss : Annen, Polka - Napoléon Coste : Etude - Frédéric Chopin : Prélude n°7 - Robert Schumann : Fröhlicher Landmann - Soldatenmarsch - Julián Arcas : El Fagot - Francisco Tárrega : Preludio en mi - Estudio de tercera - Estudio de Damas - Preludios n° 10, 11 et 14 - Endecha - Vals - Estudio en la - Erik Satie : Gnossienne n°1 - Salvador Resgrasa : No se permite - João Teixeira Guimarães (Pernambuco) : Sonho de magia - Agustín Barrios Mangoré : Preludio en mi - Minueto - Américo Jacomino (Canhoto) : Marcha triunfal brasileira - Olhos feiticeiros - Jean-François Delcamp : Prélude Op. 40 - Valse des mésanges - Exercices : Gammes - Mordants et trilles.

Volume D07 - Luys de Narváez : Baxa de contrapunto - Conde claros - Bálint Bakfark : Non dite mai - Alonso Mudarra : Fantasias 10 et 14 - Adrian Le Roy : Fantasie 2 - Giulio Cesare Barbeta : Moresca detta il mattacino - John Dowland : Melancholy galliard - Sir John Smith, his almain - Sylvius Leopold Weiss : Prelude de la suite IV - Ludovico Roncalli : Gigua - Jean-Philippe Rameau : Le Lardon - Menuet en rondeau - Les Tricotets - Johann Sebastian Bach : Préludes BWV 846, 998 et 999 - Allemande BWV 996 - Sarabande BWV 997 - Domenico Scarlatti : Sonate K 322 - Georg Friedrich Händel : Fughette - Fernando Sor : Etude Op. 6 n°11 - Les folies d'Espagne - Menuetto Op. 22- Anton Diabelli : Menuet - Julián Arcas : Bolero - Luigi Legnani : Caprice n°5 - Matteo Carcassi : Etude n°20 - Johann Kaspar Mertz : Capriccio - Félix Mendelssohn-Bartholdy : Romance sans paroles Op. 19 - Frédéric Chopin : Valse n°2 Op. 34 - Antonio Cano-Curriela : El Delirio - Juan Parga : Guarija - Edvard Grieg : Melodie - Juan Alais : La Mendoza - Francisco Tárrega : Adelita! - Pavana - Preludio 2 - Maria - Pepita - Oremus - Paquito - Carlos García Tolsa : Maruja - Ernesto Júlio Nazareth : Odeon - Antonio Jiménez Manjón : Tu y yo - La Mariposa - Erik Satie : Gymnopédie n°1 - Enrique Granados : Valse I - Dedicatoria - Miguel Llobet : El Testament d'Amelia - Zequinha de Abreu : Tico-tico - João Teixeira Guimarães (Pernambuco) : Recordando Nazareth - Pó de Mico - As emboladas do Norte - Agustín Barrios Mangoré : Villancico de Navidad - London Carapé - Preludio en do menor - Carlos Gardel : Por una cabeza - Jean-François Delcamp : Tiento de Saturne - Tango en mi majeur Op. 3 - 6 variations sur la Partida - Valse de la rue Maleyssie Op. 19 - La Girafe a reçu du courrier Op. 10 - Prélude 7 Op. 24 - Exercices : Mordants et trilles.

Volume D08 - John Dowland : King of Denmark, his galliard - Girolamo Frescobaldi : Aria detta la Frescobalda - Dietrich Buxtehude : Suite BuxWV 236 - Jean-Philippe Rameau : Rigaudons et Double - Johann Sebastian Bach : Gavotte BWV 1006a - Domenico Scarlatti : Sonate K 78 - Georg Friedrich Händel : Sarabande - Sylvius Leopold Weiss : Fantaisie SW 9 - Ciacona - Louis Claude Daquin : Le coucou - Ludwig Van Beethoven : Bagatelle Für Elise - Mateo Albéniz : Sonate - Fernando Sor : Grand solo Op. 14 - Etude Op. 29 n°17 - Mauro Giuliani : Variations Op. 107 - Matteo Carcassi : Variations sur Au clair de la lune Op. 7 - Etude Op. 60 n°25 - Franz Schubert : Menuetto Op. 78 - Johann Kaspar Mertz : Tarantelle - Napoléon Coste : Etude n°23 - Félix Mendelssohn-Bartholdy : Canzonetta Op. 12 - Sebastián de Iradier : La Paloma - Georges Bizet : L'amour est enfant de Bohème - Francisco Tárrega : Recuerdos de la Alhambra - Las dos hermanitas - Gran vals - Capricho Árabe - Tango - Isaac Albéniz : Granada - Asturias - Ernesto Júlio Nazareth : Apanhei-te cavaquinho - Antonio Jiménez Manjón : Cuento de amor - Lola - Enrique Granados :

Oriental - Luigi Mozzani : Feste Lariane - Miguel Llobet : La Filla del Marxant - Cançó de Lladre - João Teixeira Guimarães (Pernambuco) : Interrogando - Agustín Barrios Mangoré : Julia Florida - Valse Op. 8, n°4 - Valse Op. 8, n°3 - Jean-François Delcamp : Viviane Op. 1 - Sunday Op. 2 - Impromptu Op. 5 - Exercices : Mordants et trilles.

Volume D09 - Clément Janequin : La guerre - John Dowland : A Fantasie n°VII - Daniell Batcheler : Mounsiers Almaine - Jean-Philippe Rameau : Menuet - Tambourin - Domenico Scarlatti : Sonate K 11 - Johann Sebastian Bach : Choral BWV 147 - Choral BWV 645 - Fugue BWV 1000 - Prélude et Presto BWV 995 - Sylvius Léopold Weiss : Passagaille - Tombeau sur la mort du comte Logy - Fernando Sor : Variations sur Malbroug Op. 28 - Mauro Giuliani : Grande ouverture Op. 61 - Dionisio Aguado : Fandango Op. 16 - José Viñas y Dias : Fantasia Original - Francisco Tárrega : Danza Mora - Alborada - Estudio Brillante - Mazurka en sol - Isaac Albéniz : Prelude Op. 165 - Malagueña Op. 165 - Capricho Catalan Op. 165 - Rumores de la calle Op. 71 - Enrique Granados : Danza Española n°5 Op. 37 - Joaquim Malats : Serenata Española - Manuel de Falla - Homenaje - Miguel Llobet : Estudio en mi mayor - El Mestre - El Noi de la Mare - Agustín Barrios Mangoré : Estudio de concierto - La catedral - Las abejas - Manuel María Ponce - Valse - Jean-François Delcamp : Mordants et trilles - L'oubli Op.37 - Deux études vénéneuses Op. 18.

Volume D10 - François Couperin : Les Baricades Mistérieuses - Tomaso Giovanni Albinoni : Adagio - Jean-Philippe Rameau : Le rappel des oiseaux. John Dowland : Forlone hOp. fancy. Domenico Scarlatti : Sonate K. 146 / L. 349. Johann Sebastian Bach : Prélude BWV 996 - Fugue BWV 998 - Prélude BWV 1006a. Padre Antonio Soler : Sonate n° 84. Fernando Sor : Largo Op. 7 - Variations sur un thème de Mozart Op. 9. Francisco Tárrega : Fantasia Traviata - Fantasia Marina - Isaac Albéniz : Torre Bermeja Op. 92 - Cadiz, Op. 47 - Mallorca Op. 202 - Enrique Granados : Danza Española n°10 - Danza Española n°4 - La Maja de Goya - Claude Debussy : La fille aux cheveux de lin - Miguel Llobet : Scherzo-Vals - Agustín Barrios Mangoré : El ultimo tremolo - Choro da Saudade - Cueca - Frédéric Chopin : Valse n°2 Op. 64 - Jean-François Delcamp : Impromptu n°2 Op.30 - Tango Op. 40.

Volume D11 - Jean-Philippe Rameau : Gavotte et ses 6 Doubles - Johann Sebastian Bach : Fugue BWV 997 - Choral Prelude BWV 639 - Prélude BWV 881 - Air BWV 1068 - Domenico Scarlatti : Sonate K 380 en mi majeur - Niccolò Paganini : Grande sonate en la majeur - Johann Kaspar Mertz : Élégie - Giulio Regondi : Introduction et caprice Op. 23 - Francisco Tárrega : El Carnaval de Venicia - Isaac Albéniz : Sevilla Op. 47 - Tango Op. 165 - Zortizco Op. 165 - Bajo la palmera Op. 232 - Claude Debussy : Golliwogg's cake-walk - Minstrels - Enrique Granados : Danza Española n°6 Op. 37 - Valses Poéticos - Miguel Llobet : Respuesta - Agustín Barrios Mangoré : Danza Paraguaya - Maxixe - Variations on a theme of Tárrega - Jean-François Delcamp : Sonate Ida Presti Op.31.

Volume D12 - Jean-Philippe Rameau : Suite en mi - Les cyclopes - Johann Sebastian Bach : Partita II, en ré mineur BWV 1004 - Prélude BWV 889 - Sicilienne BWV 1031 - Wolfgang Amadeus Mozart : Divertimento IV KV 229 - Niccolò Paganini : Caprice 5 - Caprice 24 - Johann Dubetz : Fantaisie sur des motifs hongrois - Albert Roussel : Segovia Op. 29 - Isaac Albéniz : Cataluña Op. 47 - Aragon Op. 47 - Castilla Op. 47 - Serenata Op. 165 - Enrique Granados : Danza Española n°9 Romantica Op. 37 - Miguel Llobet : Variaciones sobre un tema de Sor, Op. 15 - Antonio José : Sonata.

Don Luys Milán : 6 Pavanas - **Alonso Mudarra** : Las Seis Obras para Guitarra - **Georg Philipp Telemann** : Concerto pour 4 guitares TWV 40:202.

Renaissance Music for Guitar : Adriaenssen : Branle Anglais - Anonyme : Greensleeves, Gwin Ar Challaoued, Irish Tune, Maro Pontkalleg, Pavane, The Sick Tune, Vaghe Bellezze Et Bionde, Passacaglia, Bianco Fiore, Danza, Gagliarda, Se Io Maccorgo Ben, Saltarello - Arbeau : Pavane - Bakfark : Gagliarda - Barretta : Moresca Canarie, Moresca Mattacino - Batchelor : Almain - Besard : Ballet - Borrono Da Milano : Pescatore Che Va Cantando - Brayssing : Fantasie 5 - Cutting : Packingtons Pound - Da Parma : Ballo, Correnta - Dowland : Fantaisie 7, Forlorn Hope Fancy, John Smith Almain, King Of Denmark, Lady Hunsdons Puffe, Lady Laiton Almain, Melancholy Gaillard, Mistris Winters Jumpe, Orlando Sleepeth, Tarletons Riserectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles De Bourgongne 1, 2, 5, Bransles Poictou 1 , 2, 3, 4, Fantasie 2, Passemese - Mainero : Schiarazula Marazula - Milan : Fantasia 16, Pavane 1, 2, 3, 6- Morlaye : 2 Gaillarde, Villanesque - Mudarra : Conde Claros, Fantasia 1, 10, 13, 14, Gallarda, Pavana Alexandre, Romanesca 1 - Narvaez : Arde Corazon, Baxa De Contrapunto, Cancion Del Imperador, Conde Claros, Guardame Las Vacas, Guardame Las Vacas Por Otra Parte, Ya Se Asienta - Neusiedler : Wascha Mesa - Pisador : Pavana Muy Llana

Baroque Music for Guitar #1 : **Gaspar Sanz** : Esfachata napoles, Espanoleta, Gallarda, Hachas, Paradetas, Rujero, Canarios en sol, Canarios en ré, Pavanas por la D, Prelude por la cruz, Folias, Gallardas - **Robert de Visée** : Suite en ré (Prélude, Allemande, Courante, Sarabande, Gavotte, Bourrée, Passacaille, Menuets, Gigue) - **François Couperin** : Les Baricades Mistérieuses, Les Silvains.

Baroque Music for Guitar #2 : Johann Sebastian Bach : 4 pièces du livre de Magdalena Bach, Gavottes BWV 995, 1006, 1012, Préludes BWV 846, 881, 889, 995, 998, 999, 1007, Bourrée BWV 996, Sarabande BWV 1002, Chorals BWV 147, 639, 645, Andante BWV 1034, Fugue BWV 1001, Air BWV 1068, Sicilienne BWV 1031 - **Tomaso Giovanni Albinoni** : Adagio.

Baroque Music for Guitar #3 : Giuseppe Antonio Brescianello : Allegro Partita 7, Allegro Partita 9, Allegro Partita 10, **Domenico Scarlatti** : Sonates K34 - K322 - K443 - K78 - K11 - K380 - K32 - K431 - K178 - K208 - K1 - K391.

Baroque Music for Guitar #4 : Silvius Leopold Weiss - Prélude de la suite 4, Fantasie, Ciacona, Tombeau Logy, Capriccio, Passacaille - **Jean-Philippe Rameau** : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les tricotets - **Georg Friedrich Haendel** : Fughette, Sarabande, Chaconne HWV435.

Gaspar Sanz - 34 Piezas para guitarra : Gallarda - Gallarda - Gallarda - Villano - Villano - Dance de las Hachas - Jacaras - Jacara de la Costa - Passacalle - Passacalle - Passacalle - Espanoleta - Folias - Pavana - Rujero - Las paradetas - Granduque de Florencia - Otro Ducal - Baile de Mantua - Saltaren - Zarabanda Francesa - Otra Zarabanda Francesa - La tarentela - Gallarda - Mariona - Villano - Dance de las Hachas - Espanoleta - Pavana - Torneo - Batalla - Preludio, o Capricho, arpeado por la Cruz - Coriente.

Gaspar Sanz - 16 Piezas para guitarra : Las Hachas - Rujero - Paradetas - Matachin - Zarabanda - Clarines y Trompetas - Cavaleria de Napoles - Canciones - La Garzona - La Coquina Francesa - Lantururu - Le Esfacheta de Napoles - La Miñona de Cataluña - La Minima de Portugal - Dos trompetas de la Reyna de Suecia - Clarines de los mosqueteros del Rey de Francia

Johann Sebastian Bach - L'œuvre pour luth : Suite BWV 995, Suite BWV 996, Partita BWV 997, Prelude, Fugue et Allegro BWV 998, Prelude BWV 999, Fugue BWV 1000, Partita BWV 1006a.

Fernando Sor : 20 Études pour guitare.

Matteo Carcassi : 25 Études mélodiques progressives Op. 60.

Chefs-d'œuvre classiques : Fernando Sor : Andante Largo Op. 5, Variations Op. 9, Largo de la Fantaisie Op. 7, Grand Solo Op. 14, Variations Op. 15, Menuet Op. 22, Malbroug Op. 28 - **Mauro Giuliani** : Ouverture Op. 61, Sonate Op. 71, Variations Op. 107 - **Niccolò Paganini** - Grande Sonate, Sonata 4 - **Dionisio Aguado** : Fandango - **Matteo Carcassi** : Variations Op. 7, Etude 25 Op. 60 - **Johann Kaspar Mertz** : Tarantelle, Elegie - **Josè Vinas** : Fantasia Original.

Francisco Tárrega : Integral de las obras de concierto - Preludio, sobre un tema de Mendelssohn - Preludio n° 6 - La Cartagenera - Estudio en si menor - Danza Mora - Preludio n° 4 - Lágrima - ¡Adelita! - Pavana - Estudio, sobre un tema de Wagner - Estudio, sobre un tema de Verdi - Estudio de Velocidad - Preludio, en mi mayor - Preludio, pentatonica - Preludio n° 5 - Minuetto - Estudio, en mi menor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppitos - Isabel, valses de Strauss - Estudio en forma de Minuetto - Estudio en arpégiros - Danza Odalisca - Recuerdos de la Alhambra - Preludio n° 13 - Preludio n° 7 - Preludio n° 8 - Maria, Gavota - Las dos hermanitas - Estudio Brillante de Alard - ¡Sueño! - Preludio n° 9 - Gran vals - Estudio en tercera - Alborada - Estudio de Damas - El Carnaval de Venicia - Preludio, en la menor - Preludio n° 12, en la menor - Preludio n° 14, sobre Bach - Estudio ostinato, en la mayor - Estudio de escalas - ¡Marieta! - Andantino - Gran jota de concierto - Preludio n° 1 - Preludio n° 10 - Rosita, Polka - La Mariposa - Fantasia Traviata - Endecha - Preludio n° 11 - Pepita - Vals - Capricho Árabe - Preludio, en ré mayor - Oremus - Estudio de Cramer - El Columpio - Fantasia Marina - Preludio n° 3 - Preludio en sol mayor - Estudio sobre "J'ai du bon tabac" - Mazurka, en sol - Tango - Preludio en do mayor - Paquito - Sueño.

Miguel Llobet : Obras para guitarra - Romanza, Estudio capricho, Estudio en mi mayor, Mazurka, Variaciones sobre un tema Op. 15 de Sor, Scherzo-Vals, Respuesta, Prelude-Original en mi mayor, Preludio en ré mayor, Preludio in mi mayor, Preludio en la mayor, La Filla d'el Marxant, Plany, Lo Fill del Rei, Cançó de Lladre, El Testament d'Amelia, El Noi de la Mare, Lo Rossinyol, L'Hereu Riera, El Mestre, La nit de Nadal, La Filadora, La Pastoreta.

Enrique Granados : 12 Danzas Españolas Op. 37 : Galante, Oriental, Fandango, Villanesca, Andaluza, Rondalla aragonesa, Valenciana, Sardana, Romántica, Melancolica, Arabesca, Bolero. Valses poeticos.

Isaac Albeniz : Suite española Op. 47 : Granada, Cataluña, Sevilla, Cadiz, Asturias, Aragon, Castilla, Cuba. España Op. 165 : Prélude, Tango, Malagueña, Serenata, Capricho, Zortzico.

Joaquín Turina : Sevillana, Op. 29 - Fandanguillo, Op. 36 - Ráfaga, Op. 53 - Sonata en ré mineur - Homenaje a Tárrega, Op. 69.

Albert John Weidt : Collected Works for Solo Guitar : Auld Lang Syne - Boston Yodle - Breath of Spring - Cold Molasses Rag - Colonial Days - Dance of The Dryads - Dance of the Kewpies - Dance Of The Moths - Dream Pictures - Drowsy Land - Evening Shadows - Eventide - Falling Stars - Firelight Fancies - Florence - Floriana - Fragrant Flowers - Ger-Ma-Nee - Girlie - Golden Hours - Golden Memories - Golden Rain - Lillies of the Valley - In Flowerland - Iola - Joy boy - Ken-Tuc-Kee - Koonville Koonlets - La Vera - Lady Mary - Luella - Me Melican Man - Monkey Dreams - Montclair - New Life - On The Trail - Pert and Pretty - Phantom Bells - Pierrette - Posies - Queen City - Rag Tag - Rag Time - Rosalind - Stray Leaves - The Black Cupid - The Blonde Beauty - The Dream Girl - The Hikers - The Home Town Band - The Red Rover - The Serenaders - The Waving Grain - Vernal Bloom - Veronica - Virginian Courtship.

Julio Salvador Sagreras : Las primeras lecciones de guitarra - Las segundas lecciones de guitarra - Las tercera lecciones de guitarra - Las quartas lecciones de guitarra - Las quintas lecciones de guitarra - Las sextas lecciones de guitarra - Obras para guitarra.

Duos et trios - John Johnson : The flat pavan - Thomas Robinson : A plaine song - A toy - Anonyme : Le Rossignol - Antonio Vivaldi : Adagio du Concerto RV 532 - Johann Sebastian Bach : Inventions n°1, 4 et 8 - Gavottes de la Suite anglaise n°3 - Georg Friedrich Händel : Sarabande de la suite XI - Ludwig Van Beethoven : Sonatine WoO 43a - Ferdinando Carulli : Duo Op. 34 n°2 - Anonyme : Pajarillo verde.

Jean-François Delcamp : Viviane, Op. 1 - Trois jours, Op. 2 : Sunday, *Lundi, Mardi* - Deux tangos, Op. 3 - Deux préludes, Op. 4 - Impromptu n°1, Op. 5 - Quatre pièces, Op. 6 : Rue des Trois Frères, Vieux réveil, Paquet de cigarettes vide, La boutique du magicien distrait. Deux pièces tendres, Op. 7 : Petit rondo, Chanson de Moky et Poupy. - Papier recyclé et Fugue, Op. 8 - Pendant la nuit, Op. 9 : Tiento de Saturne, Le rêve d'une lampe de chevet, La voiture tombe en panne. - Réels et imaginaires, Op. 10 : Le caméléon en retard, La girafe a reçu du courrier, Danse des ptérodactyles, Picking du nautilus, Danseurs-visages, Prélude court, L'albatros rêve dans le ciel, Valse des mésanges, Dans les ramures. Promenade, Op. 10 - Suite des masques, Op. 11. - Sous le règne du Do, Op. 12 : Villanesca, La plage de la rue des Pétrels, Chanson du cédrat, Saltarelle du 1er novembre. - Milonga d'octobre, Op. 13 - Deux pièces brèves, Op. 14 : Danse dédiée à John Montes, Les petits pas. - En mémoire de Daniel Friederich, Op. 15 - Feunteun-Aod, Op. 16 - Reflets changeants, Op. 17 - Deux études vénéneuses, Op. 18 - Huit valses, Op. 19 : Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssie, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse. - Respirations, Op. 20 : Eleições, Îles de Glénan, Trois et deux. - Suite Brestoise, Op. 21 : Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle. - Happy birthday with guitar, Op. 22 : Prélude - Danse - Valse sans refrain - Berceuse - Postlude. - Quatre pièces, Op. 23 : Isabelle - Le dernier jour de l'année - Choro de travers - Milonga d'hiver. - Prélude n°7, Op. 24 - Sonate Medina del Campo, Op. 25 - Deux choros, Op. 26 : Choro biscornu - Choro Maxixe - Picking à Bastia, Op. 27 - Comme des vagues, Île Wrac'h, Op. 28 - Suite Bretagne, Op. 29 : Rivage - Viviane - Merlin - Les roches du Diable - Le pont de Sein. - Deux préludes, Op. 30 - Sonate Ida Presti, Op. 31 - Deux pièces Op. 32 : Interlude, Nocturne - Coffre à jouets Op. 33 : Préambule, Avion en papier, Soldat de plomb, Ours en peluche, Voilier, Lune et étoile, Un kayak, On range tout - Danse de la rue Maleyssie Op. 34 - Douze tablatures, Op. 35 : Coquillage, Interlude, En barque, Malagueña, Petit boogie, Soleares, Burkina Faso, Blues de la cabane, Samba du jardin, Valse des laminaires, Moment musical, Monsieur bourdon butine. Tablatures, Op. 36 : Balade, Berceuse - L'oubli, Op. 37 - Suite sans chichi, Op. 38 - Hommage à Roque Carabajo, Op. 39 - Or et azur, Op. 40 : Prélude, Habanera, Tango - Jabalamaya, Op. 41 - Impromptu n°3, Op. 42 - Play of colors, Op. 42 - Cinq pièces, Op. 43 : Valse noire, Berceuse rouge, Gavotte améthyste, Valse rose, Final pourpre.